

The International Collection of The  
Tehran Museum of Contemporary Art













Iranian  
Ministry of Culture  
and Islamic Guidance

Tehran  
Museum of  
Contemporary  
Art





In the Name of God





# Tehran Museum of Contemporary Art











## The International Collection of the Tehran Museum of Contemporary Art

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Tehran Museum of Contemporary Art

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**Dr. A.R. Sami-Azar**  
**Director**

## **THE TEHRAN MOCA COLLECTION**

The Tehran Museum of Contemporary Art has gone through many upheavals since it was established in 1977, largely due to Iran's changing circumstances. Over the last quarter of a century, political developments led to varying policies and strategies that determined the type of art that could be presented to the public.

Apart from its appealing architecture and excellent facilities, such as the library and Cinemathèque, the museum is significant for its fine collection of foreign works, which are displayed alongside works by Iranian artists. This treasure trove of a collection has also been subject to periodic changes in management, depending on the political attitude of the time.

This collection is an important part of the great treasury of art preserved in the country, belonging not only to the Iranian nation but also to art lovers throughout the world, just like the masterpieces of Iranian art housed in European museums. During the tumultuous periods that the Tehran MoCA has experienced, the collection has predominately been kept in the vault, until recently when, in the light of Iran's new socio-cultural conditions, it was given a greater exposure.

The Western collection, illustrated in this book, leads the viewer through the history of art during the modern movement, covering all the major styles that are embodied in important works of the era's leading artists. The collection starts with Impressionist works. Chief among them are dazzling pictures by the pioneers of the revolution in light and colour: Claude Monet, Camille Pissarro, August Renoir and Edouard Vuillard. Then the brilliant works by Paul Gauguin, Henri de Toulouse-Lautrec and Kees van Dongen illustrate the Post-Impressionist tendencies. The "Impressionism and Post-Impressionism" exhibition presented in 2002 at the museum showcased works by these artists along with other Impressionist paintings from various collections existing in Iran. Representing the inception of the modern movement in the early 20<sup>th</sup> century are several works by fauvists and expressionists, Andre Derain's *L'Age d'Or*, Georges Rouault's *Trio Cirques* and James Ensor's *Marriage des masques*, which feature the strong characteristics of this style. From the same period, there is Umberto Boccioni's statue, *The Unique Forms of Continuity in Space*, reflecting the Futurist trend among Italian artists. The collection also boasts notable works by Cubist artists, the

pioneers of a new perception of space, time and object. Chief among them are: *Guitar, Fruits et Pichet* by Georges Braque, *Fenêtre ouverte sur la rue de Penthievre* and *le Peintre et son Modèle* by Pablo Picasso. Fernand Léger's *Paysage* portrays the early preoccupation of the movement with flat surfaces and geometrical insight. These works were among the many displayed at the exhibition, "From Cubism to Minimalism" held in 2000. Moving into the realm of dreams and association, the great painting of Max Ernst, *Histoire Naturelle*, characterises the early inclinations of the surrealist revolution, while other works by René Magritte, Salvador Dali and Joan Miró signify various trends in the movement towards the suspension of conscious control.

The largest and richest part of the museum's collection, however, encompasses works of the post-World War II movements, when Abstract Expressionism – the most significant artistic style of the second half of the century – was instituted in New York by such remarkable artists as Robert Motherwell, Mark Rothko, Jackson Pollock, Franz Kline, Adolph Gottlieb and Willem de Kooning. The foregoing art personalities together with pioneering figures of abstract painting such as, Wassily Kandinsky, are represented in this collection. Enthusiasm for the movement was later shown in Europe by a large group of artists including Pierre Soulage, Antoni Tàpies, Jean Fautrier and Jean-Paul Riopelle. Portraying the various inclinations within the movement are major canvases by these artists, which were displayed at the exhibition "Expression / Abstraction" at the Tehran MoCA in 1999. Notable among the exhibits were Jackson Pollock's drip painting, *Mural on Indian Red Ground*, Willem De Kooning's *Light in August* and Mark Rothko's *No. 2 (Yellow Center)*.

In contrast to the high-flown rhetoric surrounding Abstract Expressionism, Pop Art pursued no profound aesthetic aims. It bridged the gap between art and the post-war economy of abundance. Enthusiasts of the 1960's pop tendency can reminisce to the works of Jasper Jones, Robert Rauschenberg, Jim Dine, James Rosenquist, Roy Lichtenstein, Robert Indiana, David Hockney, Claes Oldenburg and, most important of all, Andy Warhol. The very successful "Pop Art" exhibition held in 2000 displayed a great number of works by these artists.

The collection also includes works by other prominent European artists who deserve to be considered individually. Most notable among them are *Two Figures Lying in Bed with Attendants* (triptych) by Francis Bacon, *Two Reclining Figures* by Henry Moore, *Standing Woman and Walking Man* by Alberto Giacometti, and a five-piece sculpture by Jean Dubuffet. Gracing the museum's Sculpture Garden, aside from the Moore and Giacometti pieces, are brilliant works by Max Ernst, René Magritte, Marino Marini, Alexander Calder, Max Bill, Arnaldo Pomodoro and Eduardo Chillida as well as sculptures by Iranian artists.

From the latest turning points in modern art, including Post-Painterly

Abstraction and minimalism, the collection is enriched by a large number of colour-field paintings by Yves Klein, Ad Reinhardt, Brice Marden, Morris Louis, Frank Stella, Agnes Martin, Robin Denny and Jesus Raphael Soto. The last chapter of modernism embodied in minimal sculptures is crystallised in the works of Sol Lewitt, David Smith, Robert Morris, and Donald Judd, whose works are represented in this remarkable collection. Furthermore, Dan Flavin's neon art, Joseph Kosuth's conceptual text, Robert Smithson's installation of barrel and mirror, Christo's *Wrapped Reichstag* and Noriyuki Haraguchi's *Matter and Mind* (installed in the museum's atrium), are examples of post-minimal trends.

The Tehran MoCA's collection thus embraces the most significant artistic developments of the 20th century and includes artworks by most of the prominent and representative figures that emerged during each period. The collection was clearly intended to cover the main movements and trends of the century, even though it lacks a sufficient number of works representing some of the major figures of the same era. It is hoped that the gaps will be bridged to form an uninterrupted and comprehensive presentation of modern and contemporary art.

The achievement of this goal will provide our visitors with a unique opportunity to view the spectacular products of modern art movements.

This fine collection is now being shown on a thematic basis. A number of the painting exhibitions held during the last five years have already been mentioned, while most of the sculptures are on permanent display in the Sculpture Garden, open throughout the year.

Another step towards promoting the collection has been to liaise with top museums around the world. Over the past few years, the Tehran Museum of Contemporary Art has contributed to major exhibitions worldwide by lending important works of art from its collection. This has opened a new chapter in the museum's activities on the international scene.

These extraordinary works of art is said to constitute the most important collection of Western art outside the Western world. The collection indicates the long-standing desire of Iranian people in appreciating other cultures and admiring their values. We take pride in it and sincerely appreciate the efforts of all those involved in acquiring, preserving and presenting these priceless masterpieces. In this regard, I must single out for special thanks Mr. Kamran Diba, the prominent Iranian architect and the first director of the museum, who made his efforts to put together this remarkable collection. The collection has practically proved to be a major source of inspiration for Iranian artists. Hence, we very much hope that the collection grows parallel with new developments in contemporary art, inspiring our artists to introduce novel artistic ideas, creativity and vision. I would also like to take the opportunity to express my gratitude to all those who helped us produce this catalogue.



Tehran Museum of  
Contemporary Art

موزه هنرهای معاصر تهران





Edward Lucie-Smith

## THE TEHRAN MUSEUM OF CONTEMPORARY ART

The non-Iranian section of the collection of the Tehran Museum of Contemporary Art is surely one of the great surprises of the international museum world. Running from the 1870s to the end of the 1980s, it offers a panorama of the chief developments in Western painting and sculpture from the rise of Impressionism to the triumph of Minimalism. The most important art movements are illustrated with a series of masterpieces that any museum in the world might envy. This is clearly the most important collection of the art of this period outside of western Europe and North America. Russian museums possess great masterpieces dating from before the Bolshevik Revolution of 1917, but they are of course completely lacking in paintings and sculptures which illustrate later developments, such as the Surrealism of the period between the two World Wars, and the Abstract Impressionist and Pop Art movements which flourished in the years immediately following World War II.

The collection has two areas of particular strength- a group of masterpieces from the Post-Impressionist and Cubist epochs of French art, and an in-depth representation of American painting and sculpture from the time when New York was the creative focus of the whole art world.

Among the Post-Impressionist and Cubist works there is a Gauguin still life featuring a Japanese print- a very beautiful painting in its own right and also an important document demonstrating how Western art at this period had begun to draw on non western cultures for inspiration. A major Derain *L'Age d'Or*, demonstrates how the Fauve movement emerged from Symbolism and Pointillism. This key picture is the equal and rival of Matisse's *Luxe, Calme and Volupté*, which deals with similar subject matter. The earlier phase of Cubism is represented by Fernand Léger's *Paysage* of 1913. This, with its simplified representation of buildings, demonstrates clearly how the movement acquired its name. It also shows the artist's interest in dynamic rather than static representation- the thing which distinguishes his work from the Cubism of Picasso and Braque.

These two artists, key figures in the evolution of Modernism, are represented in the collection by major works dating from the 1920s- Picasso's Synthetic Cubist masterpiece *Fenêtre Ouverte sur la*

*Rue de Penthievre* dating from 1920, has links to a famous series of "Windows" by Robert Delaunay, who appears in the Tehran collection with a *lithograph* on the same theme- '*la Fenêtre sur la ville*' of 1925. Another major Picasso, dated 1927, shows the artist beginning to abandon Cubism and moving towards Surrealism, while his sculpture of an 'Ape' shows his tireless inventiveness even at a much later period of his career. The Tehran collection, formed in the late 1970s, is not surprisingly, extremely strong in mid-20th century masterworks, which were then still available for purchase. It possesses, for example, an outstanding Jackson Pollock, from his fully evolved 'drip' period. A recent retrospective devoted to Pollock, seen in New York and later, in somewhat curtailed form, in London, demonstrated that paintings of this type, made when Pollock was at the height of his powers, were made during a comparatively brief period, and are therefore surprisingly few in actual number. They are, nevertheless, the paintings on which Pollock's reputation rests, without them, he would not rank as a major artist. Pollock is joined by other names of the American Abstract Expressionist Movement- de Kooning, Motherwell, Rothko and Franz Kline. The Rothkos are particularly beautiful examples of this much-sought after painter's work. Their calm fervour links them to certain works, for instance certain large-scale calligraphic masterpieces, which play an important part in the strictly Islamic tradition. The methods are different, but the aim is the same to induce a mood of contemplation in the viewer.

The Abstract Impressionist works are followed by some examples of what critics have labeled Post-Painterly Abstraction. Conspicuous among these is a wonderful *Unfurled* by Morris Louis, a swirling design conspicuous for its feeling of kinetic energy. Post-Painterly Abstraction is the point at which two different traditions of western abstract art meet and merge. One has its roots in the Constructivist movements of the 1920s and 1930s. These are represented in the Tehran collection by a typical study in gouache by the Czech artist Frantisek Kupka. Kupka, in turn, was a direct ancestor of Victor Vasarely, the Hungarian painter who is generally regarded as the originator of what came to be called Op Art. Vasarely appears in Tehran with "Ob-Neg", a characteristic work produced in 1955.

Similar optical experiments were made, during the 1950s and 1960s, by Latin American artists such as the Venezuelan Jesus Rafael Soto, who appears in Tehran with *Canada*, a painting made in 1967. If one places this, in turn, beside Frank Stella's *Sinjeril Variation 6*, created three years later, one sees how the constructivist tradition had begun to merge with purely American impulses. With its basic circular form, the Stella makes an interesting comparison with the much earlier Kupka, which uses the same kind of visual material. Stella's work, in turn, leads on to the work of the Minimal sculptors,

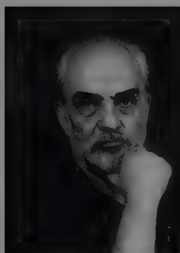


Donald Judd and Sol Le Witt, who are also included in the collection. The year after World War II, and especially the twenty years from 1960 to 1980 were the time when the established hierarchy of Modernist styles began to fragment. In particular, Abstract Expressionism found itself challenged by Pop Art which rejected all the "subjective" values dear to the abstract painters of the time, in favour of an examination of and even a direct identification with the world of urban mass consumption. The Tehran Museum also possesses excellent examples of the leading Pop artists- Roy Lichtenstein, Andy Warhol, Claes Oldenburg and Jim Dine. In addition, it has in its collection major paintings and sculptures by artists who work quite independently of prevailing stylistic norms. A good example is a major triptych by the British painter Francis Bacon.

Perhaps because sculpture has pursued a slightly different course of development from painting, this independence is a conspicuous feature of the masterpieces in three dimensions acquired for the collection. These include works by Giacometti, Marino Marini, Eduardo Chillida, Alexander Calder and Max Bill as well as two of Henry Moore's grandest *Reclining Figures*.

The inheritors of the world's ancient civilisations, such as that of the Iranian plateau, have sometimes complained, with good reason, about the way the treasures bequeathed by these have been plundered to fill the great museums of the West. These works of art have, however, not simply been trophies, they have had a vivifying effect on the cultures to which they have been transported. The collection of the Tehran Museum of Contemporary Art is perhaps the first which attempts to reverse this process. It makes available to a non- western public the great achievements of European and North American art, created during the recent historical period when western influence was, for both good and ill, paramount throughout the world. The works are not offered for purposes of imitation, but for their own sake, as major achievements of the human spirit, attempting to speak a universal language. The Museum acts as custodian of these works, not simply for the Iranian people, but for the whole of mankind.





**Aydin Aghdashloo**

## **HISTORY OF THE MUSEUM**

Construction of the Tehran Museum of Contemporary Art began in 1970 and finished in 1977, when it was inaugurated. The museum was founded with the aim of enabling Iranian contemporary artists to forge a close and steady link with the international contemporary art scene and to showcase their work, through permanent and temporary exhibitions. At the time, Iranian artists needed - and still need - to follow significant trends in Iranian contemporary visual art, and to discover authentic examples of Iran's artistic heritage in the 19th century. The museum responded to this through an open approach and a rigorous selection and presentation of artworks; its visitors learned about new art, which achieved significance through the museum's exhibitions.

Since its inception, the Tehran Museum of Contemporary Art has endeavoured to introduce the world's contemporary art to Iranian art lovers and to present many of the latest contemporary art movements through numerous and extensive exhibitions. This objective has been pursued in addition to presenting priceless, original works of Western art from its own collection and from other prestigious museums and institutes abroad.

Designed by Kamran Diba, the museum building itself is a significant example of Iranian modern architecture. Diba was also the first director of the museum and a prominent architect of his generation. Located in an area of 8500 square meters, the museum was constructed in stone and concrete, encircling the wind towers and a vestibule in the centre. The building possesses elements of Iranian traditional architecture, while being one of the greatest accomplishments of international contemporary architecture. Its solid, simple exterior and interior allows visitors to view works of art without distracting them with its lofty architecture. The artworks in the collection, including a great number of world masterpieces, were mostly acquired during the museum's first two years. Thanks to the aptitude of the first director and his staff, who acquired the artworks from a variety of public and private sources, a collection of priceless, unique works was put together. It was then entrusted to the Iranian people. No works of art were added to the museum's European collection after the Islamic revolution of 1978, but in recent years existing works have been restored and displayed in various national and international exhibitions. On re-opening in 1979, the museum resumed its initial function



and, in addition to organising international exhibitions, numerous events have recently been held to commemorate pioneering artists of modern style. The museum has therefore been able to appeal to a younger generation of eminent artists, becoming a centre for cooperation and exchange of ideas.

Over the years, the Tehran MoCA's focus has been on presenting New Art and providing suitable grounds for development of an art form with a universal language. I, as a painter and art critic, appreciate the broad scope of activities undertaken by the museum as well as the skill with which it tackles administrative obstacles. In a modern world, the link between different cultures and the exchange of their cultural achievements is of utmost importance. In the current post-modern world, where diverse cultures find an opportunity to interact, museums of this kind play a significant role and can be a determining factor in creating a living culture full of subtle nuances.

The Tehran Museum of Contemporary Art has gone a long way in this direction and I hope it will provide a bridge linking us to the whole world, and therefore contributing to global understanding and harmony.









**The International Collection of  
the Tehran Museum of  
Contemporary Art**







**Claude Monet**  
*Environs de Giverny, 1883*  
Oil on canvas  
65 x 81.5 cm.









2

**Paul Gauguin**

*Nature Morte à Eestampe Japonaise*. 1889

Oil on canvas

73 x 93 cm.









**Camille Pissarro**  
*Les Maisons de Knocke, Belgique. 1894*  
Oil on canvas  
65.5 x 81 cm.



4  
**Henri de Toulouse Lautrec**  
*Fille à l'Accroche-Cœur. 1889*  
Gouache on board  
68 x 55.5 cm.







**Henri de Toulouse Lautrec**  
*Le Jockey*. 1899  
 Color lithograph  
 51.5 x 36.5 cm.



**Henri de Toulouse Lautrec**  
*Fantaisie de Carnaval* from *Album de la Revue Blanche*. 1893  
 Color lithograph  
 33.5 x 22.5 cm.





Degas



**Edgar Degas**  
*Danseurs Sortant de Vestiaire. 1880-83*  
Monotype  
26 x 18 cm.









10

**Edouard Vuillard**  
*L'entrée de la Ville.* 1903  
Oil on canvas  
58.5 x 77.5 cm.





**Vincent Van Gogh**  
*Worn out: At Eternity's Gate. 1882*  
Lithograph  
52 x 34 cm.



**Auguste Rodin**  
*Henry Becque. 1885*  
Drypoint  
18 x 21.5 cm.



40



11

**Mary Cassatt**  
*Peasant Mother & Child*. 1895  
 Drypoint & aquatint  
 33.5 x 27 cm.



12

**Edouard Vuillard**  
*Le Parc*  
 Pastel  
 24 x 32 cm.





13  
**Pierre Bonnard**  
*Femme au Parapluie*  
Album de la Revue Blanche. 1895  
Lithograph  
30.5 x 23 cm.



14  
**Pierre Bonnard**  
*Scène de Famille*. 1892  
Lithograph  
23 x 28.3 cm.



15

**Henri Matisse**

*Persane, Retour de Tahiti. 1930*

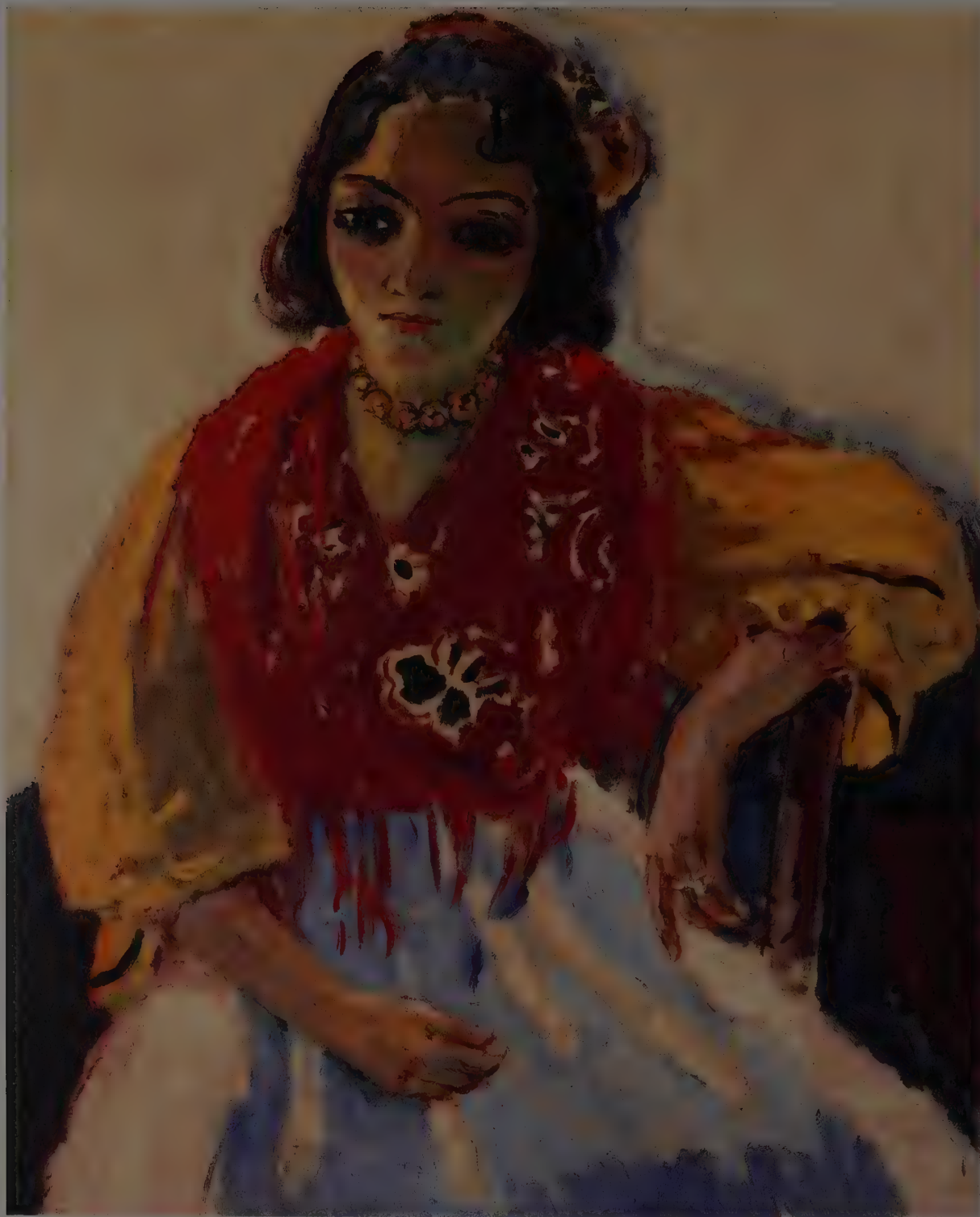
Lithograph

47 x 33 cm.



**Andre Dunoyer de Segonzac**  
*Soupière de Mousliers. 1939*  
Oil on canvas  
81 x 65 cm.



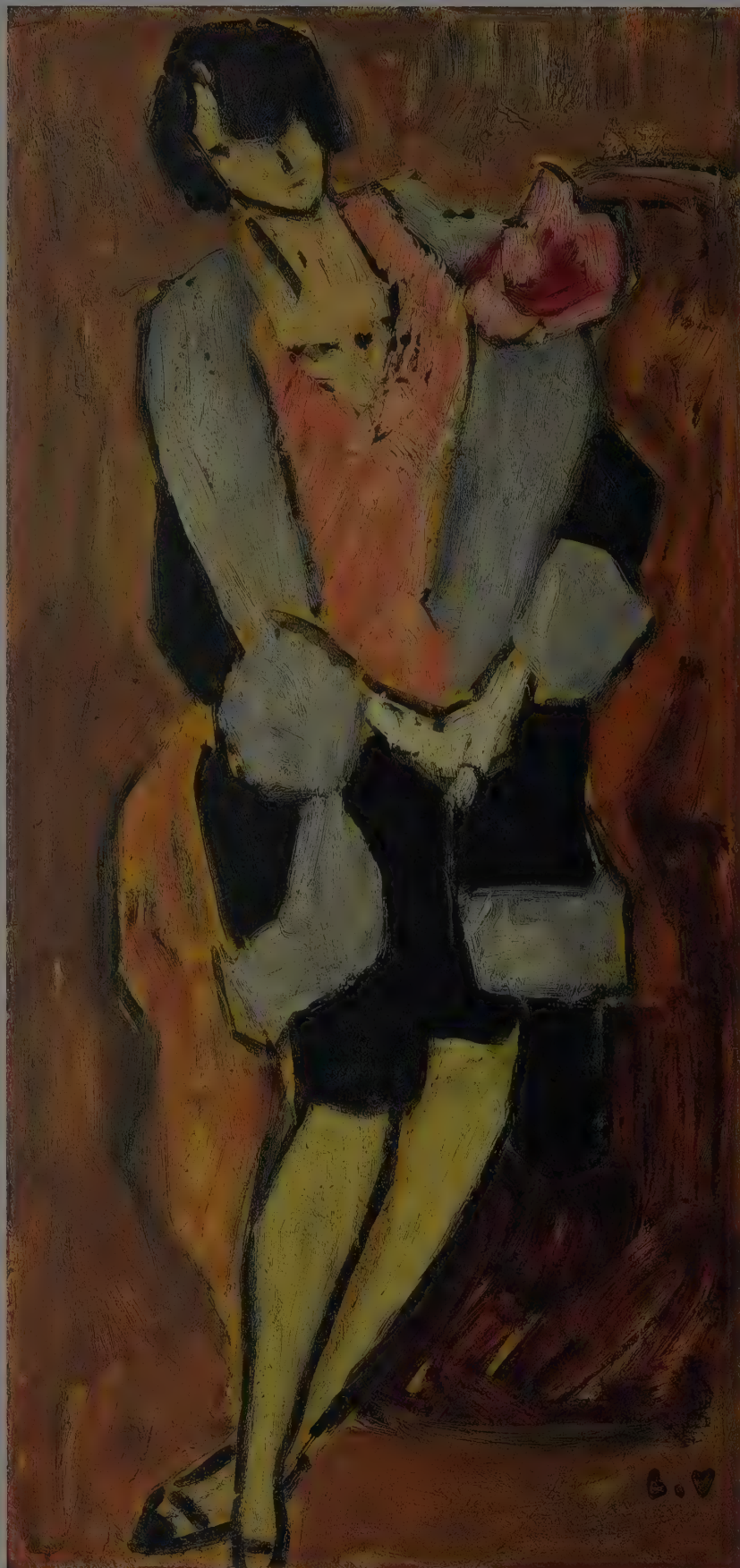


**Kees Van Dongen**  
*Trinidad Fernandez*. 1907  
Oil on canvas  
100 x 81.2 cm







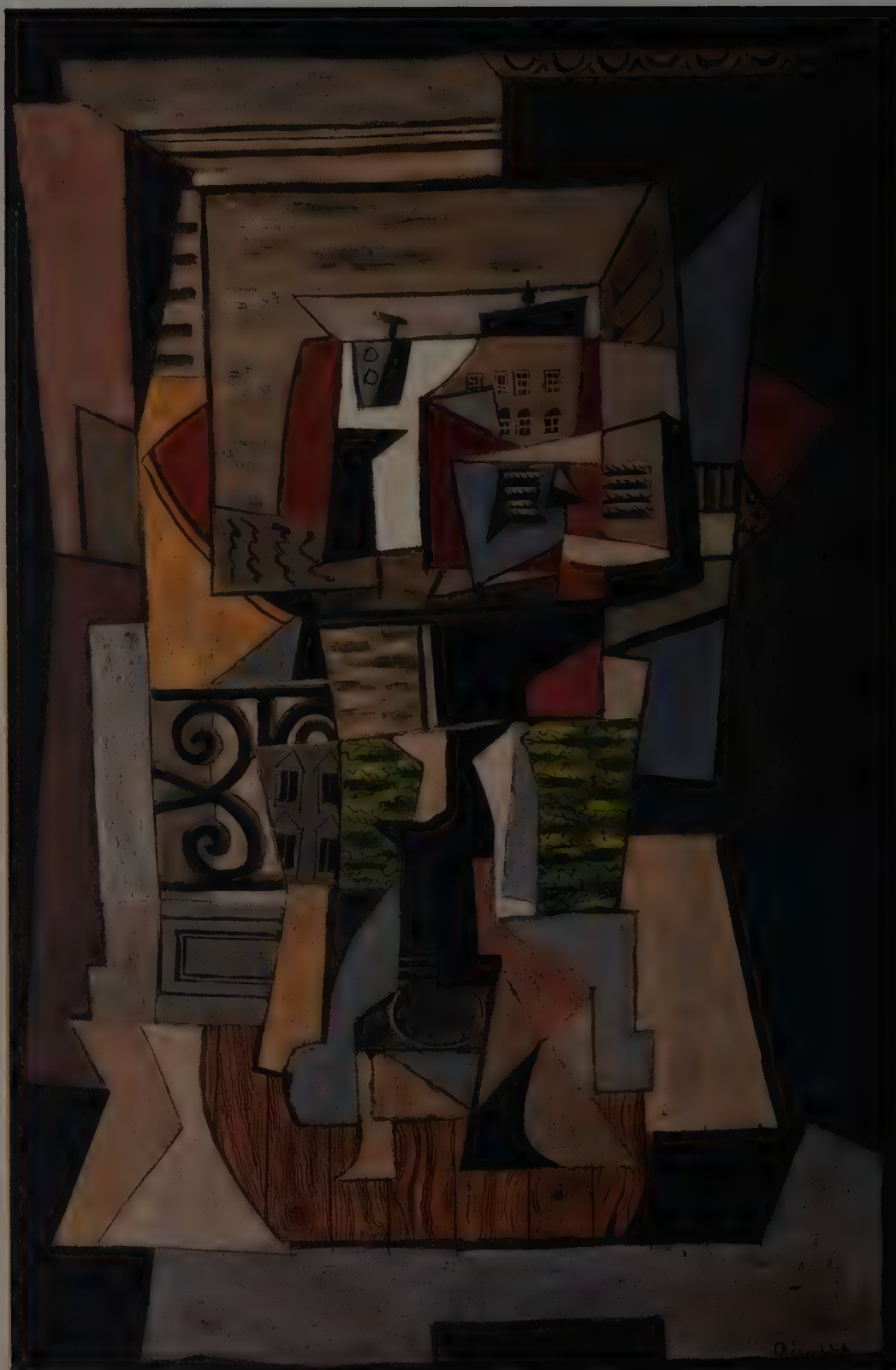


**Louis Valtat**  
*Vase de Fleurs*  
Oil on canvas  
31.5 x 16 cm.



Henry Van de Velde  
*Tropon*. 1897  
Color lithograph  
34.5 x 24 cm.

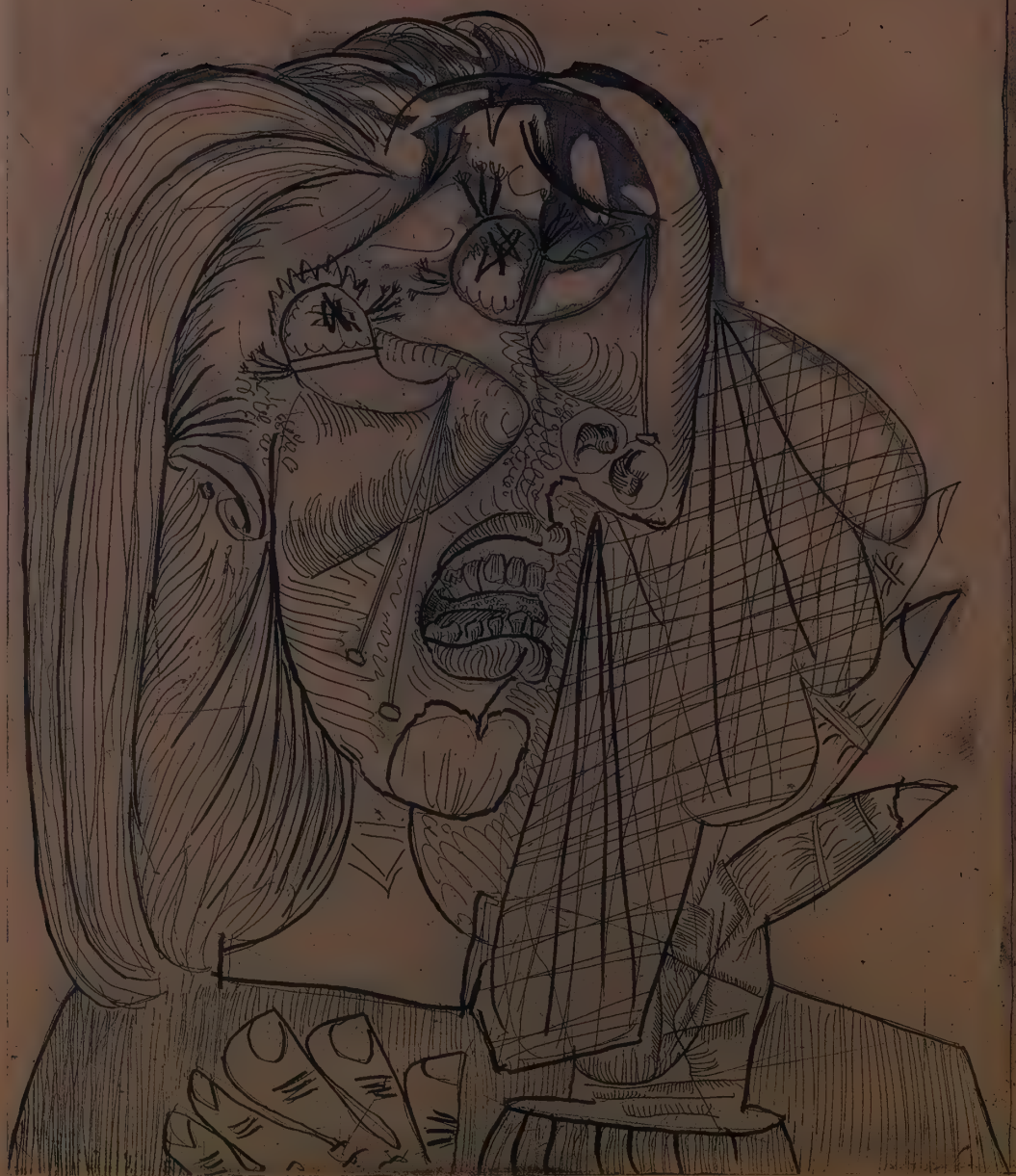




201  
**Pablo Picasso**  
*Fenêtre Ouverte sur La Rue de Penthievre* . 1920  
Oil on canvas  
165 x110 cm.







7/15.

Pablo Picasso  
pour Picasso

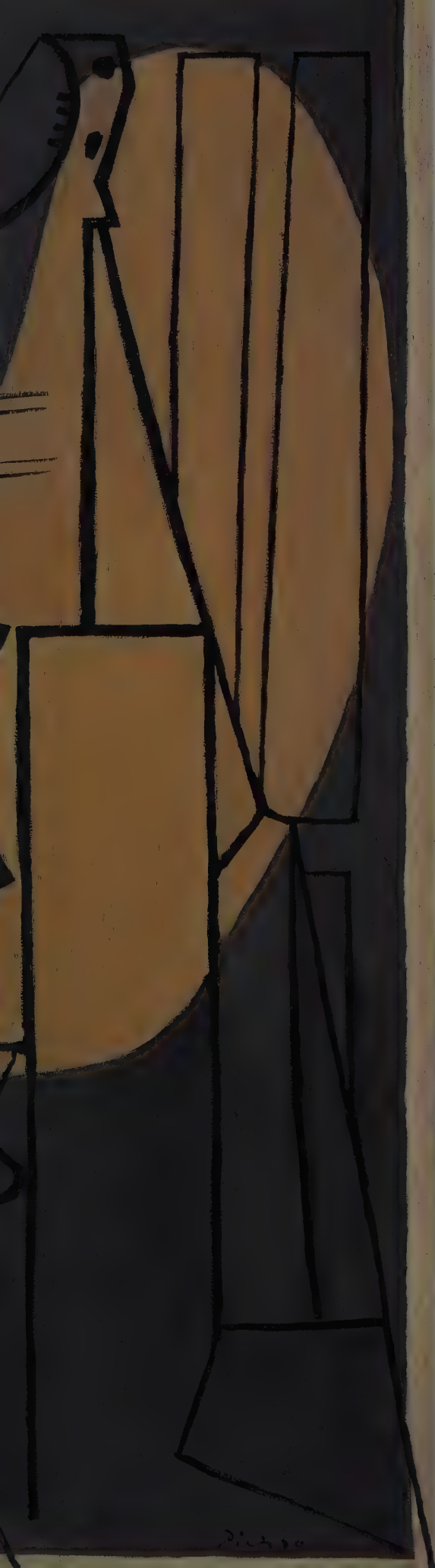
**Pablo Picasso**  
*La Femme qui pleure.* 1937  
Etching  
74 x 55 cm.





**Pablo Picasso**  
*La Femme qui pleure II*. 1937  
Drypoint & etching  
38 x 28.5 cm.





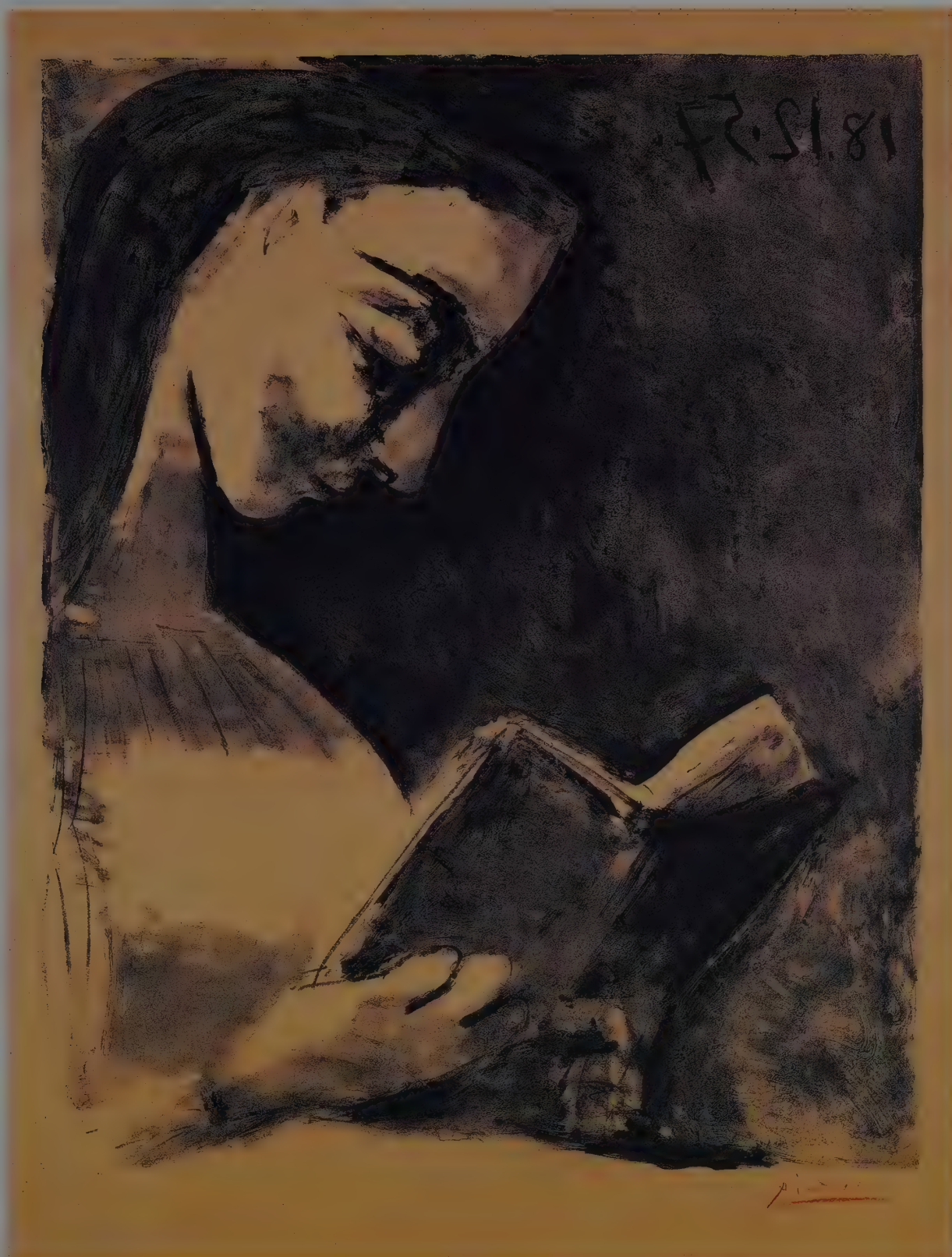
**Pablo Picasso**  
*Le Peintre et Son Modèle. 1927*  
Oil on canvas  
214 x 200 cm.





**Pablo Picasso**  
*Portrait de Femme II. 1955*  
Lithograph  
65.5 x 49 cm.





**Pablo Picasso**  
*Jacqueline lisant*. 1957  
Lithograph  
63.5 x 49 cm.



**Pablo Picasso**  
*Baboon & Young*. 1951  
Bronze  
Height 54 cm.









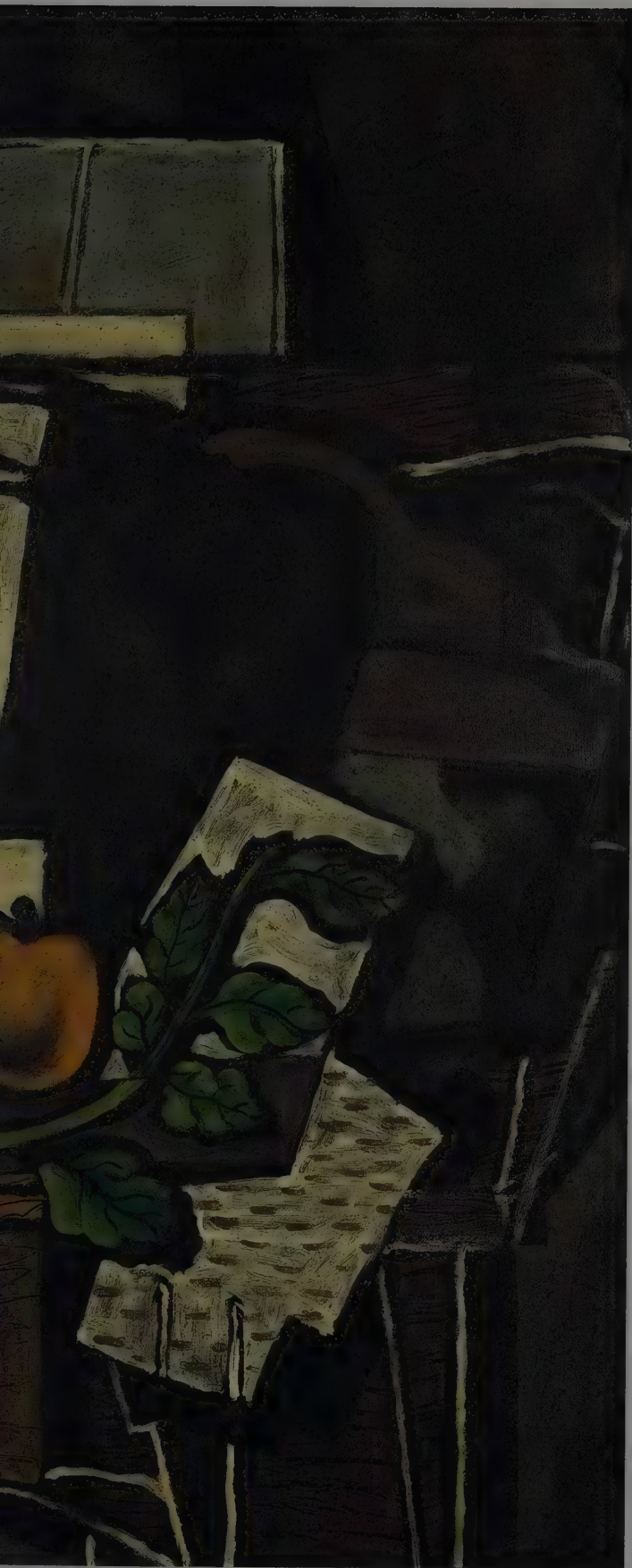
27  
**Frantisek Kupka**  
*Study from Mechanistic Series. 1923-1926*  
Gouache, pencil  
27.3 x 27 cm.



**Georges Braque**  
*Hymen*. 1957  
Five pieces bronze  
Sculpture  
Height 75.5 cm.







**Georges Braque**  
*Guitare, Fruits et Pichet*. 1927  
Oil & sand on canvas  
74 x 92.4 cm.





Lyonel Feininger

Villa am Strande 4

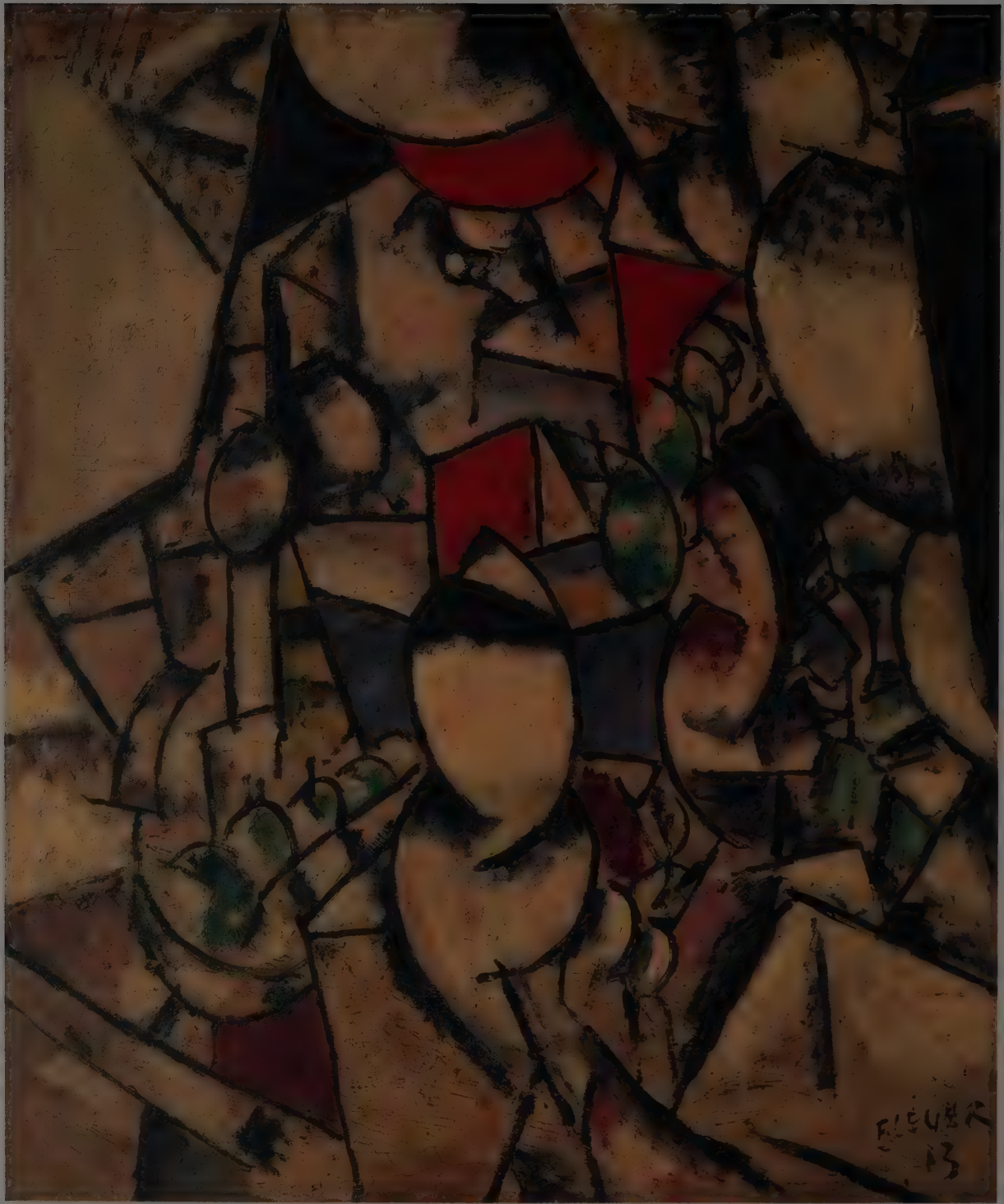
**Lyonel Feininger**  
*Villeam Strande 4. 1920*  
Woodcut  
31.5 x 39 cm.





**Robert Delaunay**  
*La Fenêtre sur la Ville. 1925*  
Lithograph  
59 x 45 cm.





**Fernand Léger**  
*Paysage. 1913*  
Oil on canvas  
91 x 76.5 cm.









**James Ensor**  
*Mariage des Masques*. 1910  
Oil on canvas  
50.5 x 61.5 cm.



**James Ensor**

*The Cathedral- First Plate. 1886*

Etching & hand tinting  
26 x 20.5 cm.

07



**James Ensor**

*L'entrée du Christ Bruxelles. 1898*

Etching & hand tinting  
26.5 x 37 cm.





36

**Edvard Munch**  
*Self-Portrait. 1895*  
Lithograph  
50.5 x 36 cm.





Emil Nolde 08

37

**Emil Nolde**

*Self-Portrait, 1908*

Color etching & aquatint

34 x 26.5 cm.





Paul Klee  
Komiker. 1904  
Etching  
18 x 20 cm.



**George Grosz**  
*The Unexpected Guest*. 1925  
Pen & ink, watercolor & gouache  
45X 57 cm.





40

**Edward Hopper**  
*East Side Interior*. 1922  
 Etching  
 21.5 x 26.5 cm.



41

**Giorgio Morandi**  
*Natura Morta con il Panneggio a Sinistra*. 1927  
 Etching  
 27 x 38 cm.

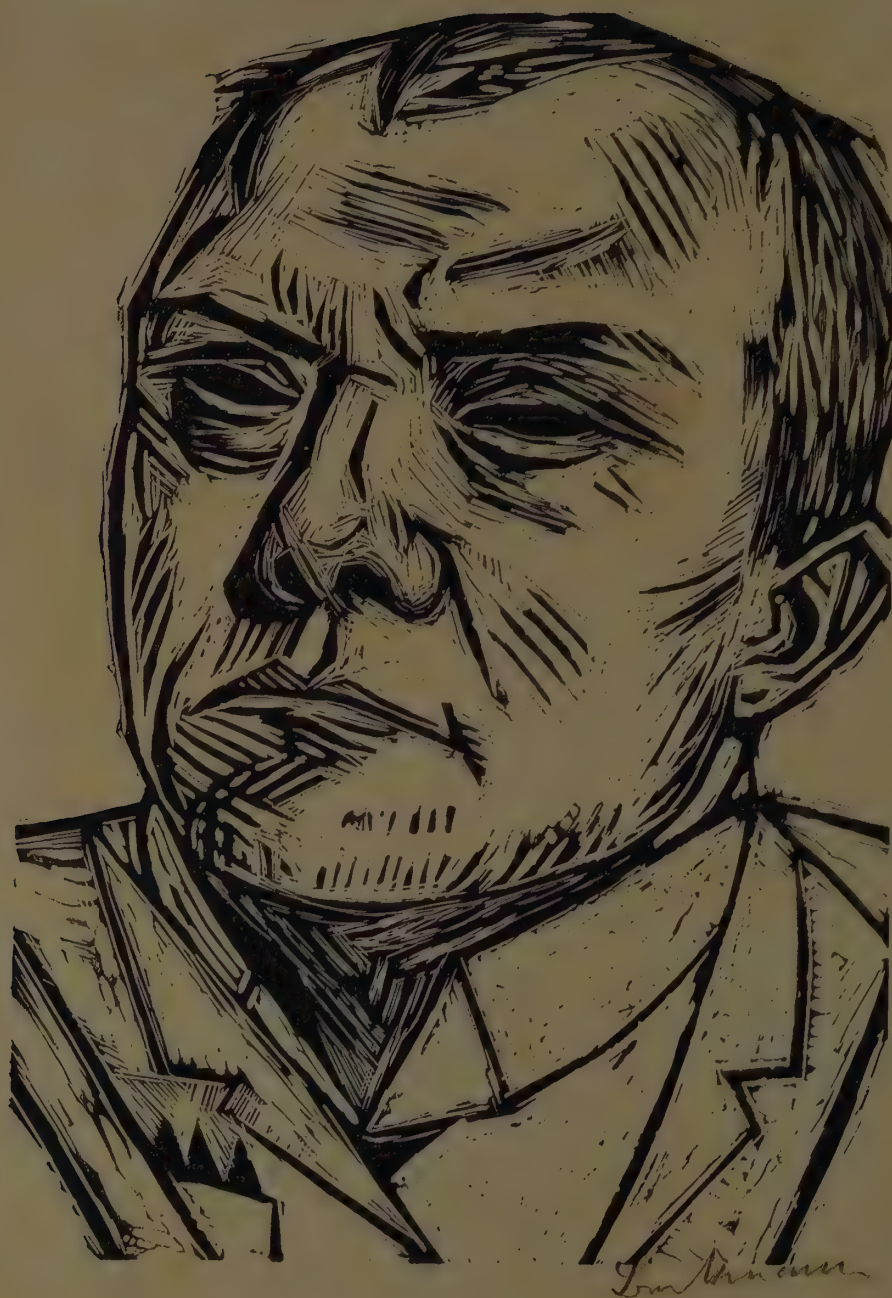


**James A. Mc Neil Whistler**  
*The Lime Burner*. 1859  
 Etching & drypoint  
 27 x 19.5 cm.

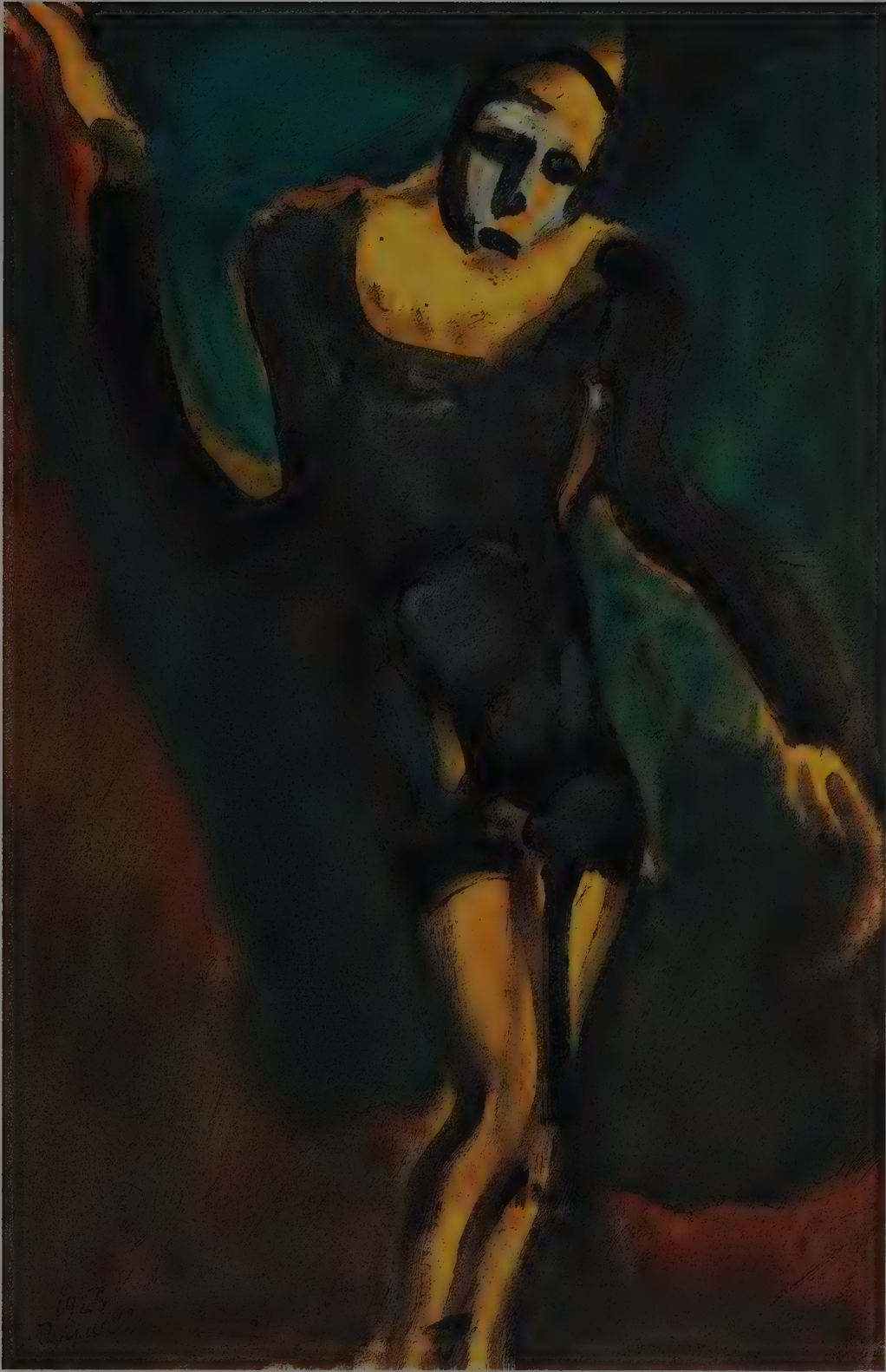


**Stuart Davis**  
*Hôtel de France*. 1928  
 Lithograph  
 31 x 40 cm.





**Max Beckmann**  
*Self-portrait. 1922*  
Woodcut  
28 x 23.5 cm.

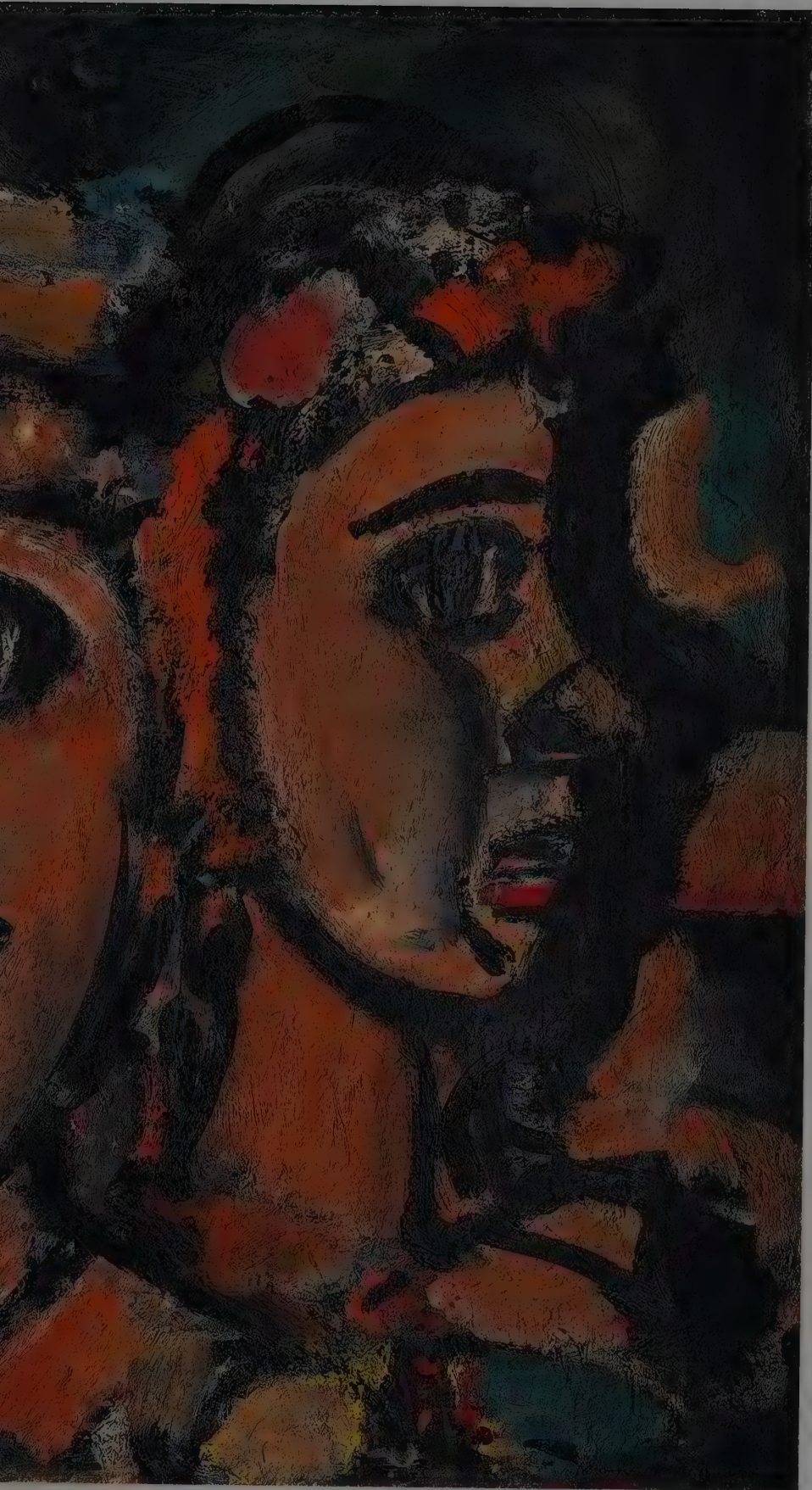


**Georges Rouault**  
*Clown*. 1923  
Oil on paper mounted on board  
36 x 24.5 cm.









46  
**Georges Rouault**  
*Trio (Cirque)*. 1928  
Oil on canvas  
75.5 x 106.3 cm.



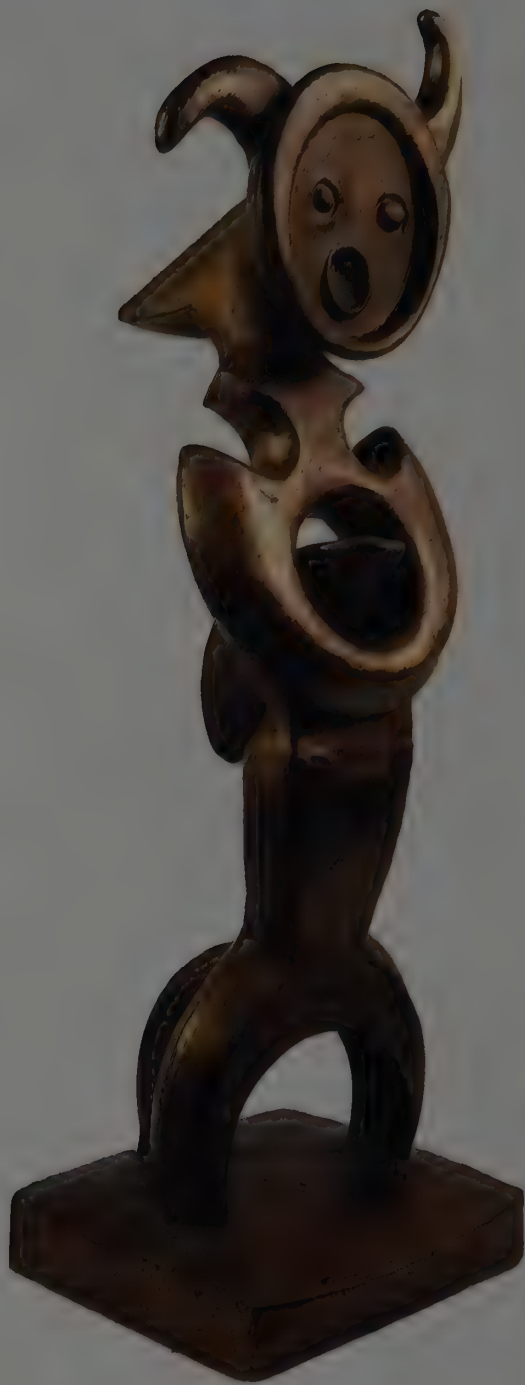


**Marino Marini**  
*Horse & Rider*. 1953  
Bronze  
Height 138 cm.



**Umberto Boccioni**  
*The Unique Forms of Continuity in Space*. 1913  
Bronze  
Height 110 cm.





**Max Ernst**  
*Moonmad*, 1944  
Bronze  
Height 88 cm.



**Max Ernst**  
*Le Capricorne*. 1948- 1964  
Bronze  
Height 240 cm.



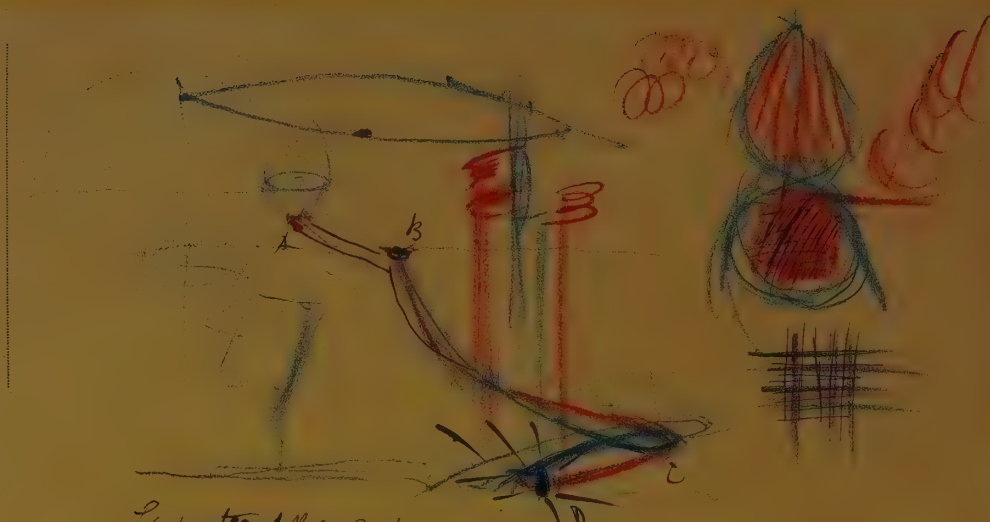




**Max Ernst**  
*Histoire Naturelle*. 1923  
Oil on canvas  
232 x 354 cm.



71. RUE JEANNE-D'ARC. ROUEN



Marcel Duchamp  
1914-15

cf. poster. A.B.C. D. vivant, est  
cueilli en A, les gouttes de gelée de lairge  
deven. liquide visqueux (glycérineux).  
et ces gouttes qui se tomberaient  
pas. & se laissent entraîner  
par la pente douce. — Elles doivent rouler très longtemps  
avant d'arriver au bas. m.D.

53

Marcel Duchamp

Study for "The Large Glass". 1914 -15

Crayon, pen & ink

13.5 x 21cm.



101/195

Salvador Dalí  
*The Dream*  
Lithograph  
100 x 70 cm.





**René Magritte**  
*Le Thérapeute*. 1967  
Bronze  
Height 160 cm.

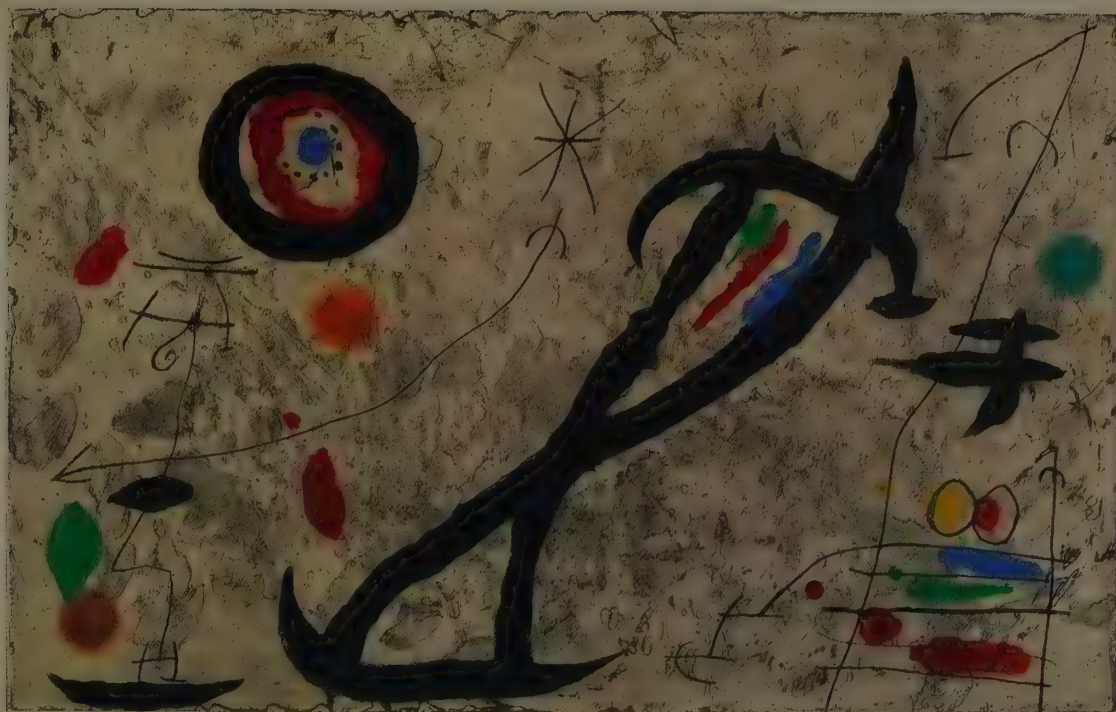


**René Magritte**  
*Le Chemin du Ciel*. 1967  
Oil on canvas  
65x50 cm.





**Joan Miro**  
*Trace sur la Paroi V*. 1968  
Color aquatint  
140 x 95 cm.



**Joan Miro**  
*Le Matador*. 1969  
Color intaglio  
71 x 103 cm.





**Joan Miro**  
*Oiseaux des Grottes*. 1971  
Oil on canvas  
163 x 131 cm.







**Jean Arp**  
*Composition Abstrait*. 1915  
Wood & relief  
84 x 108 cm.



**Man Ray**  
*The Last Object*. 1932- 1942  
Wood, metal & paper  
22 x10.5 x11 cm.





**Marc Chagall**  
*Family with Cock. 1969*  
Color lithograph  
67.5 x 46.5 cm.



**Marc Chagall**  
*The Red Bouquet* . 1969  
Color lithograph  
64 x 43.3 cm.





4/100 Diego Rivera

1932

Diego Rivera  
Zapata. 1932  
Lithograph  
44 x 36.5 cm.





200/300

*David Alfaro Siqueiros*

**David Alfaro Siqueiros**  
*Two Figures*  
Color lithograph  
64 x 49 cm.







**Wassily Kandinsky**  
*Tensions Claires*. 1937  
Oil on canvas  
89 x 116.5 cm.





**Willem deKooning**  
*Light in August*. 1946  
Oil & enamel on canvas  
140 x 105.5 cm.









**Franz Kline**  
*Untitled*. 1955  
Oil on canvas  
129 x 220 cm.



 **Jackson Pollock**  
*Mural on Indian Red Ground*. 1950  
Oil and enamel on board  
183 x 243.5 cm.













69

**Mark Rothko**  
*No. 2. (Yellow Center).* 1954  
Oil on canvas  
289.5 x 173.5 cm.



**Mark Rothko**  
*Sienna, Orange & Black on Dark Brown*. 1962  
Oil on canvas  
193.5 x 176.5 cm.





71

**Adolf Gottlieb**  
*Black & Black*, 1959  
Acrylic on canvas  
202 x 183.5 cm.



109

72  
**Mark Tobey**  
*Cloud*. 1954  
Tempera on paper  
22 x 21 cm.



21/68



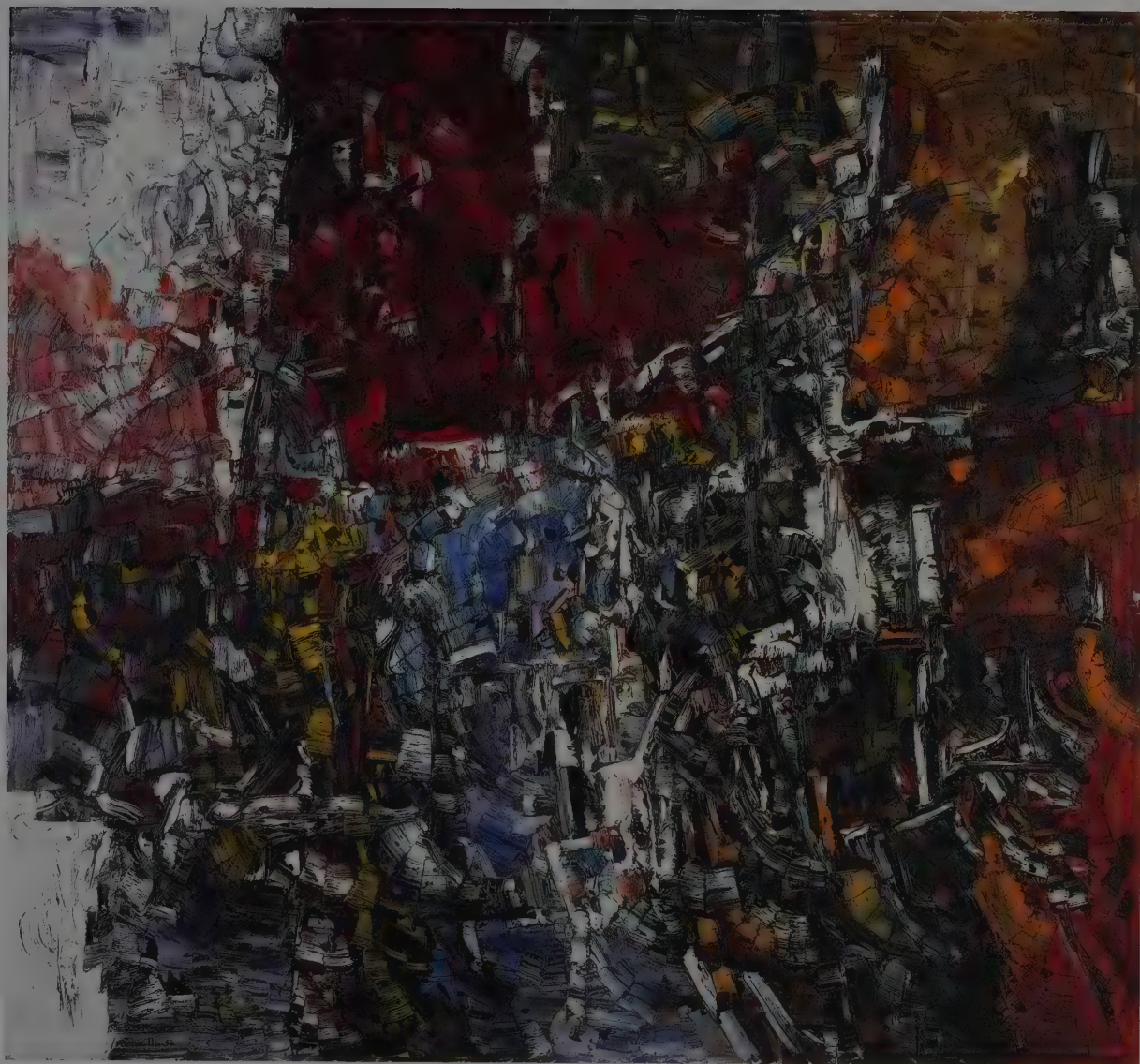


**Robert Motherwell**  
*Untitled*, 1968  
Oil on canvas  
223 x 310 cm.





**Fritz Winter**  
*Kommendes. 1954*  
Oil on canvas  
96.5 x 122 cm.



**Jean- Paul Riopelle**  
*Baubess 11*. 1956  
Oil on canvas  
200 x 217.5 cm.



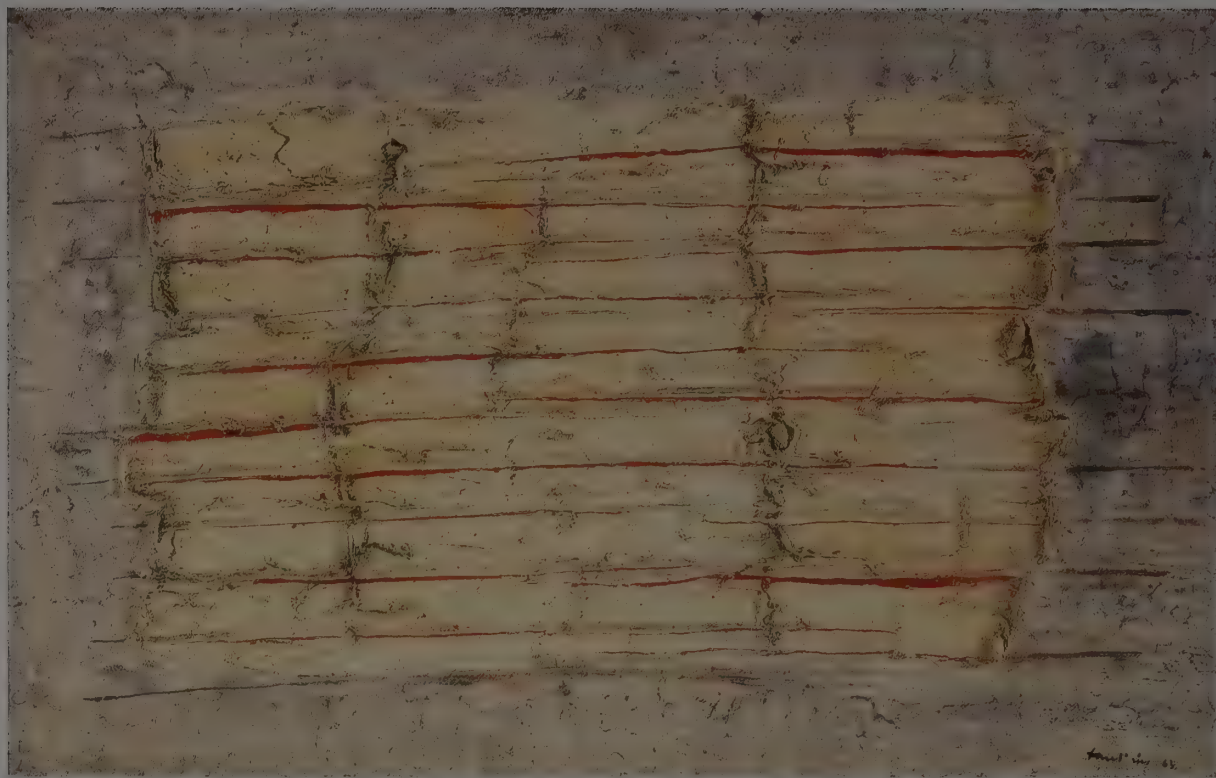


**Pierre Soulages**  
*Composition*. 1954  
Oil on canvas  
195 x 130 cm.

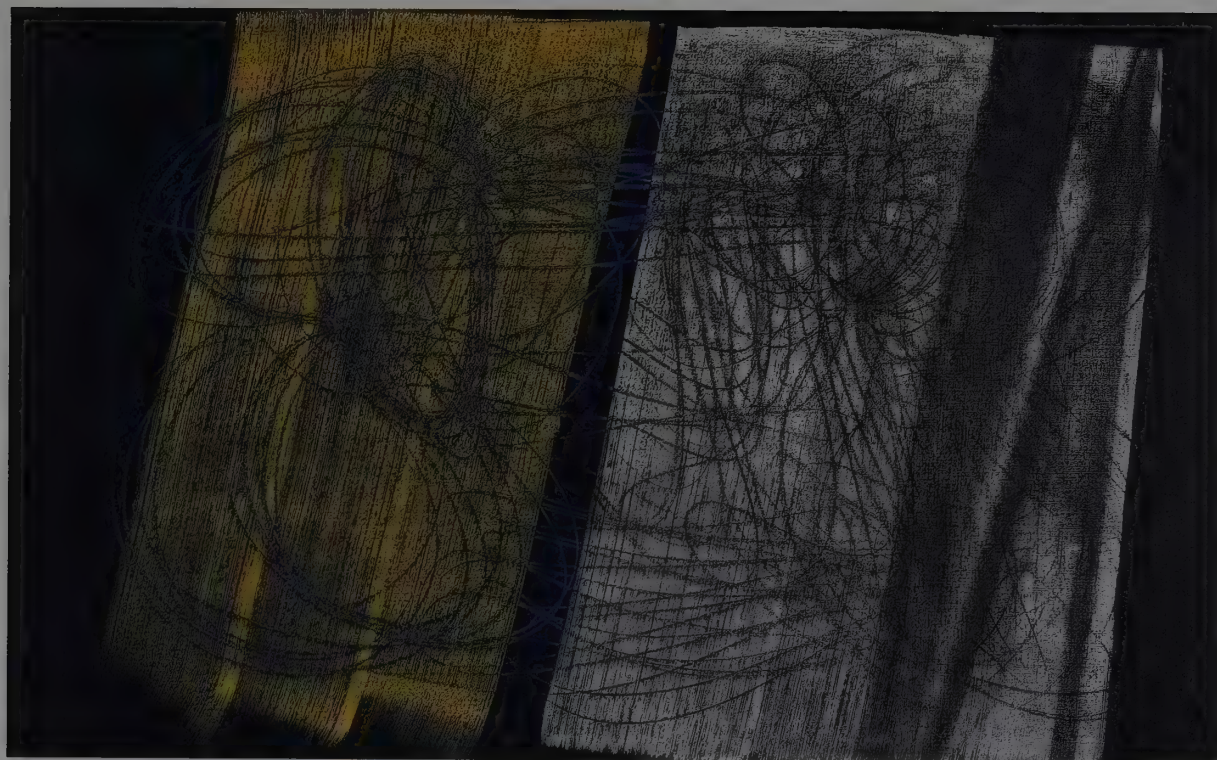


Antonio Saura  
*Figure*, 1960  
Oil on canvas  
161.5 x 130 cm





78  
**Jean Fautrier**  
*Horizontales*. 1963  
Oil on canvas  
73.5 x 116.5 cm.



79

**Hans Hartung**  
*T 1973 E 13*, 1975  
Oil on canvas  
111 x 180 cm.





**Ben Nicholson**  
*Sirius March*. 1964  
Oil on canvas  
110 x 221 cm.





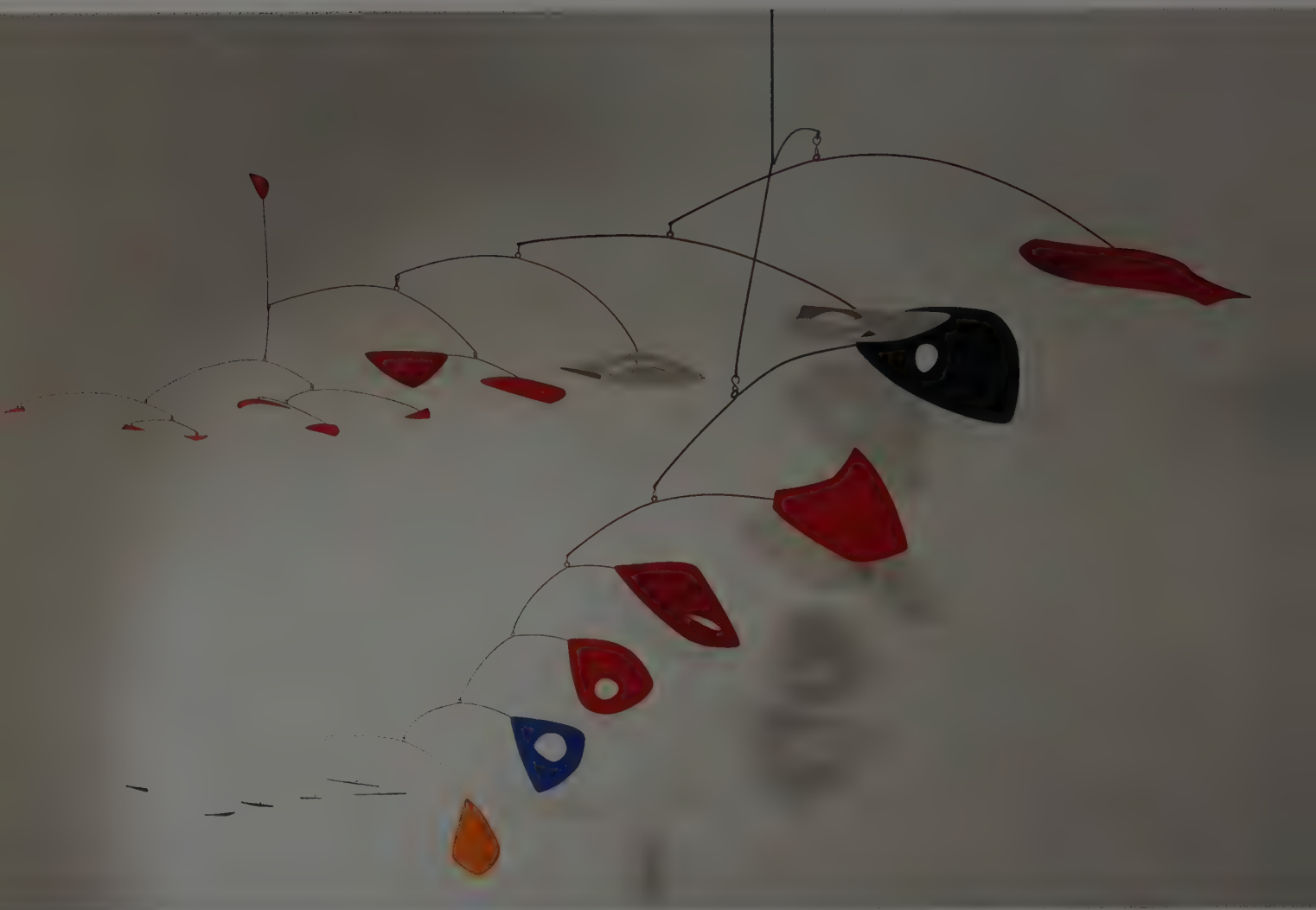


80  
**Antoni Tàpies**  
*Calligraphy*. 1956  
Mixed media on canvas  
194.5 x 129.5 cm.



81  
**Cy Twombly**  
*Untitled, 1963*  
Oil & pencil on canvas  
176.5 x 200 cm.





83

**Alexander Calder**

*The Orange Fish*. 1946

Painted metal mobile

109.5 x 74.5 cm.

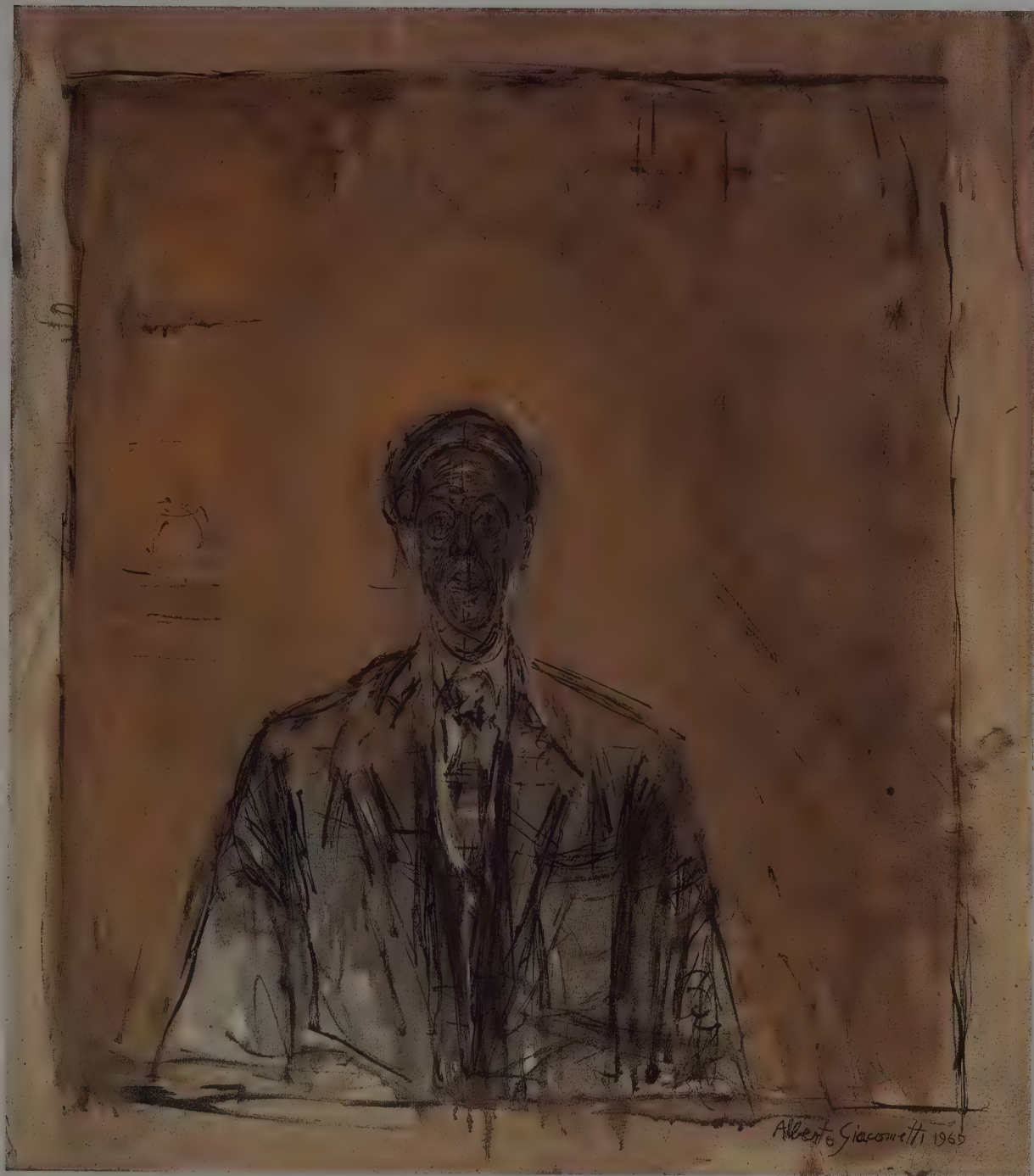


**Alexander Calder**  
*Prickly Pear*. 1964  
Steel  
250 x 350 x 400 cm.





85  
**Alexander Calder**  
*Le Turban*, 1969  
Color lithograph  
109 x 106 cm.



86

**Alberto Giacometti**

Yanaihara. 1960

Oil on canvas

84 x 73 cm.





**Alberto Giacometti**  
*Walking Man I. 1956 -1960*  
Bronze  
Height 182.5 cm.

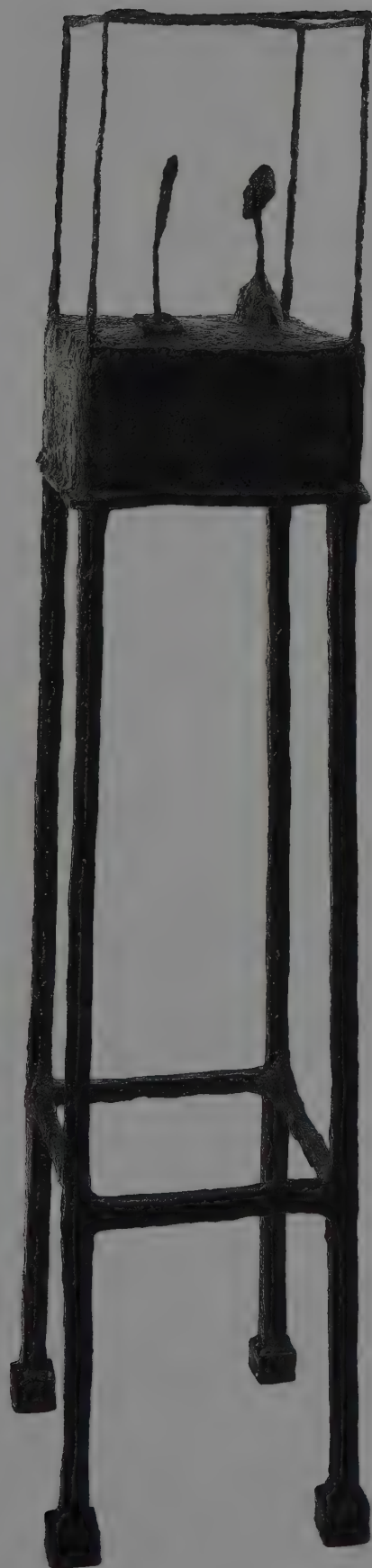


**Alberto Giacometti**  
*Standing Woman I*. 1960  
Bronze  
Height 267 cm.





**Alberto Giacometti**  
*Grand Buste*, 1956  
Bronze  
56.5 x 32.5 x 15 cm

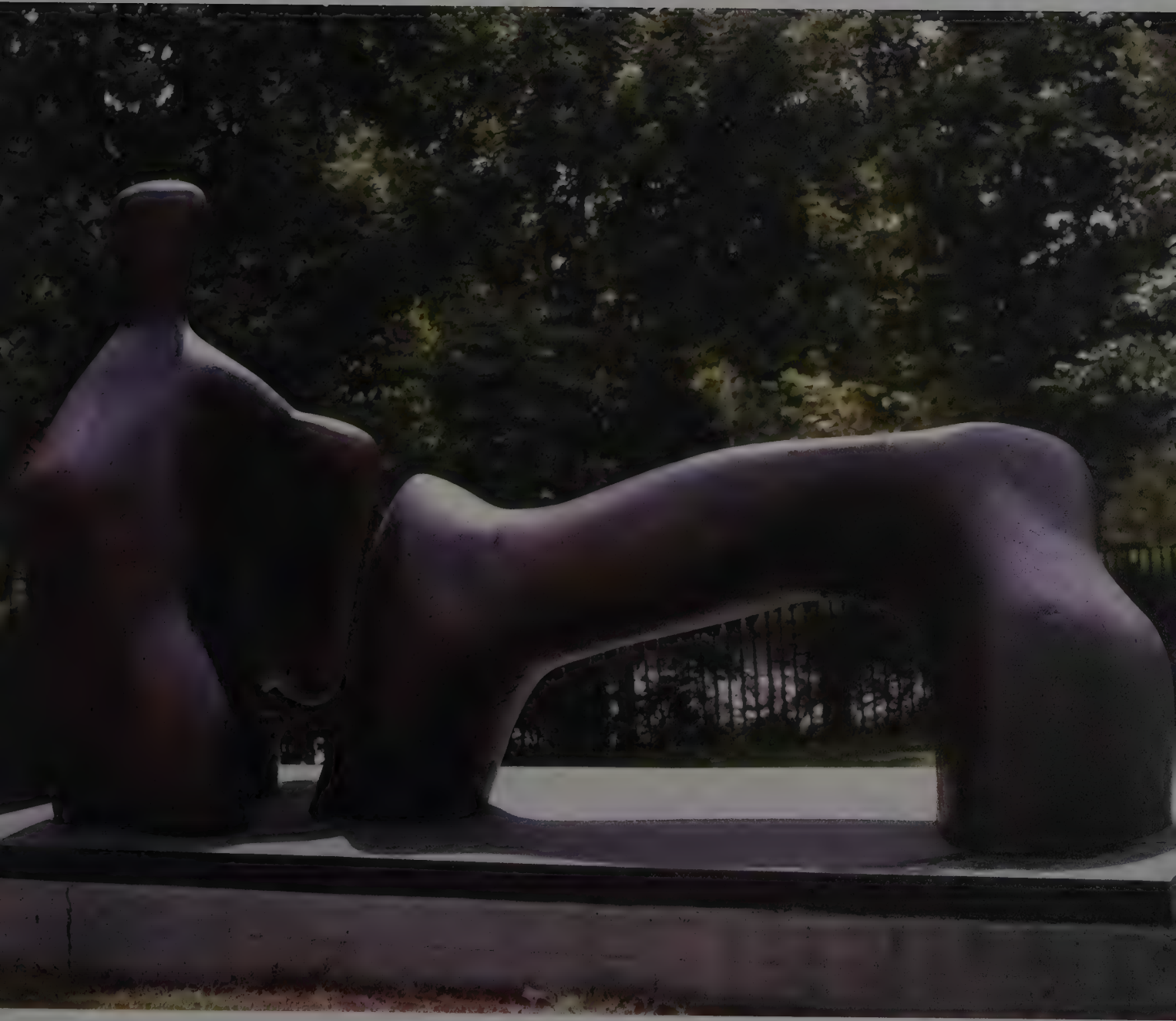


**Alberto Giacometti**  
*la Cage*. 1950-1951  
Bronze  
175 x 33.5 x 34 cm





**Henry Moore**  
*Oval with Points. 1968- 1969*  
Bronze  
Height 120 cm.



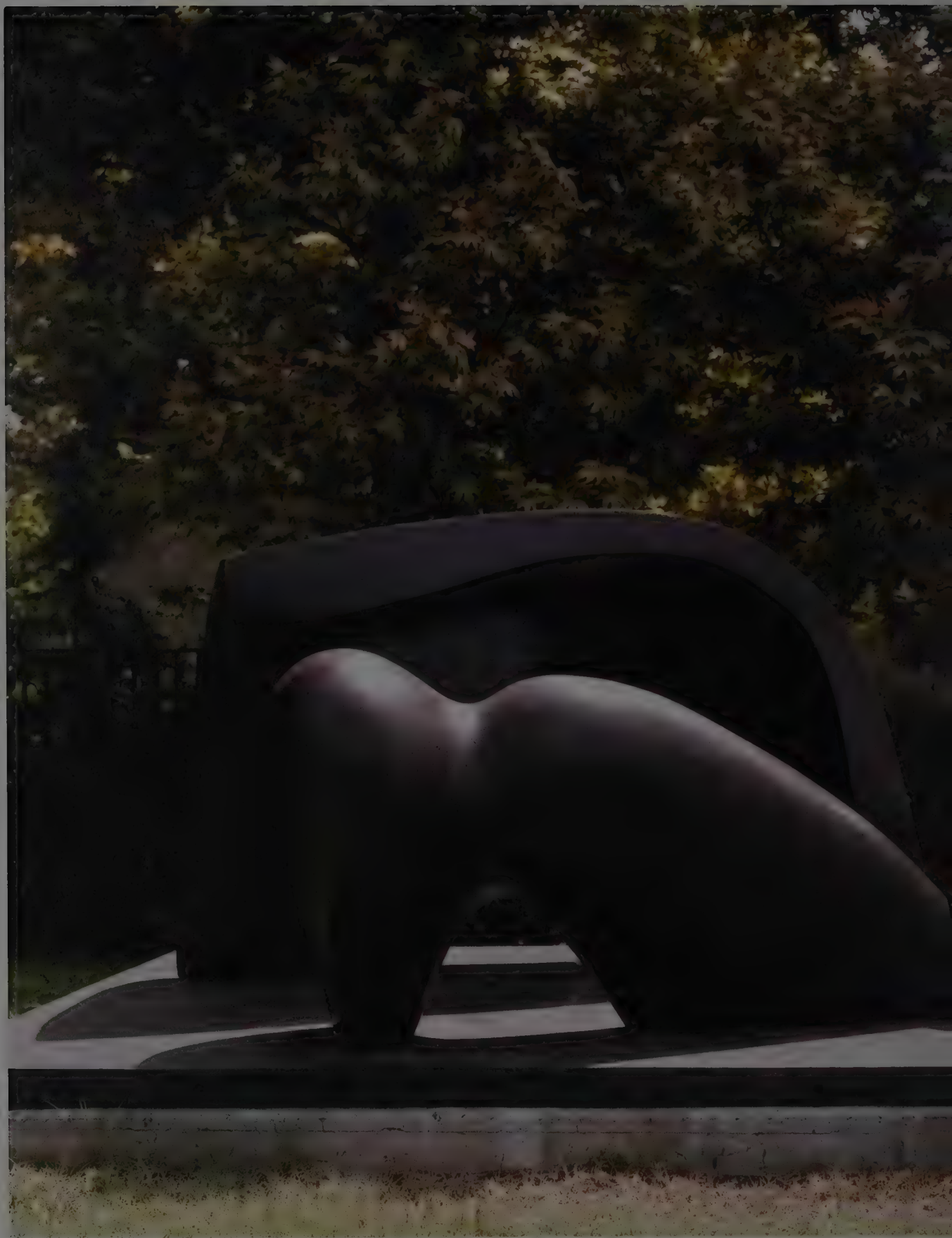
**Henry Moore**

*Two - Pieces Reclining Figure: Arched leg. 1969- 1970*

Bronze

Height 254 cm.







**Henry Moore**  
*Three - Pieces Reclining Figure*. 1968-69  
Bronze  
Height 265 cm.





Max Bill  
*Rhythmus in Raum*. 1964  
Granite  
325 cm.



Arnaldo Pomodoro  
*Untitled, 1967-75*  
Bronze with gold patina  
Height 156 cm.





**Francis Bacon**  
*Reclining Man with Sculpture*. 1961  
Oil on canvas  
165 x 143 cm.







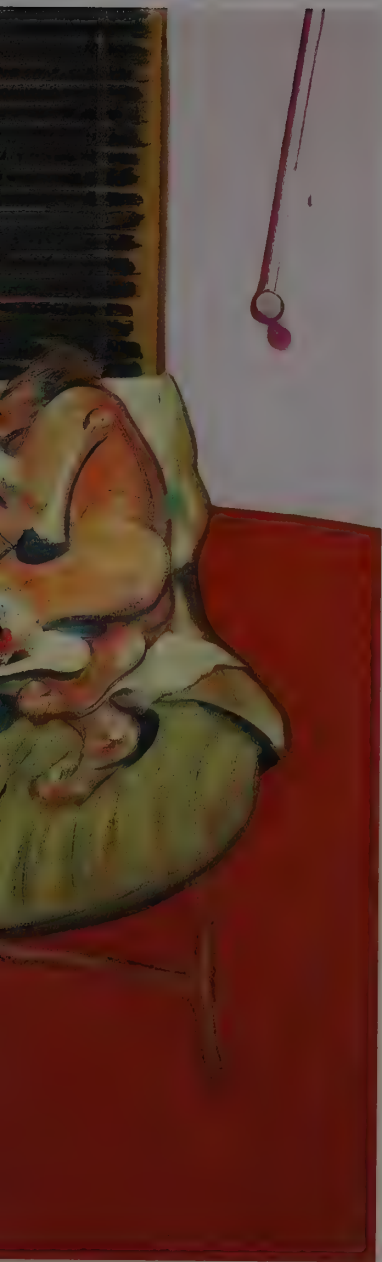
07

**Francis Bacon**

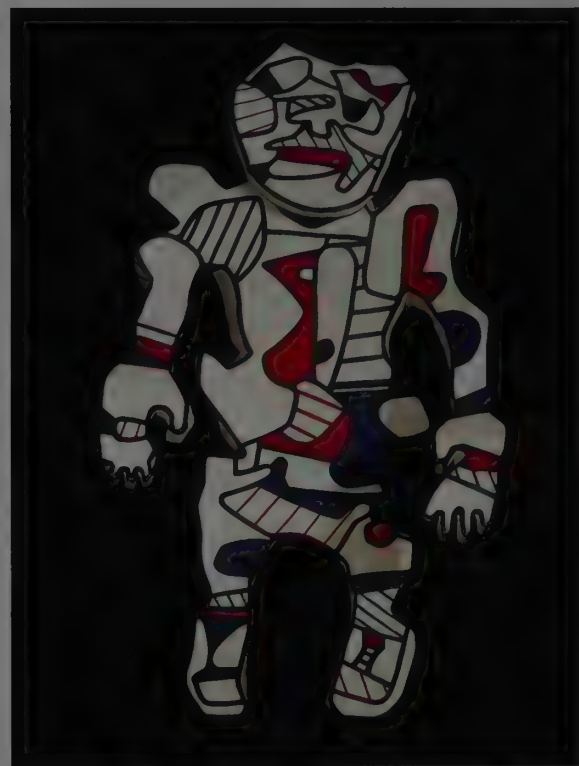
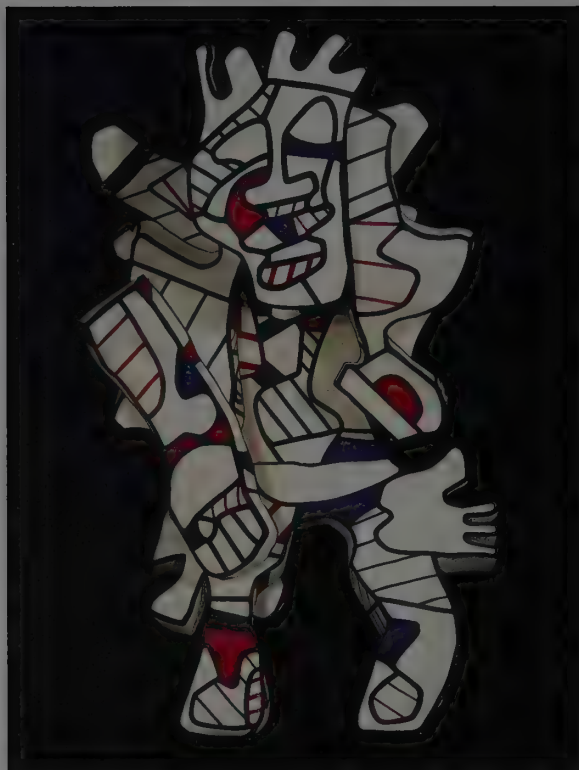
*Two Figures Lying on a Bed with Attendant*. 1968

Oil on canvas

198 x 147.5 cm. (Triptych)







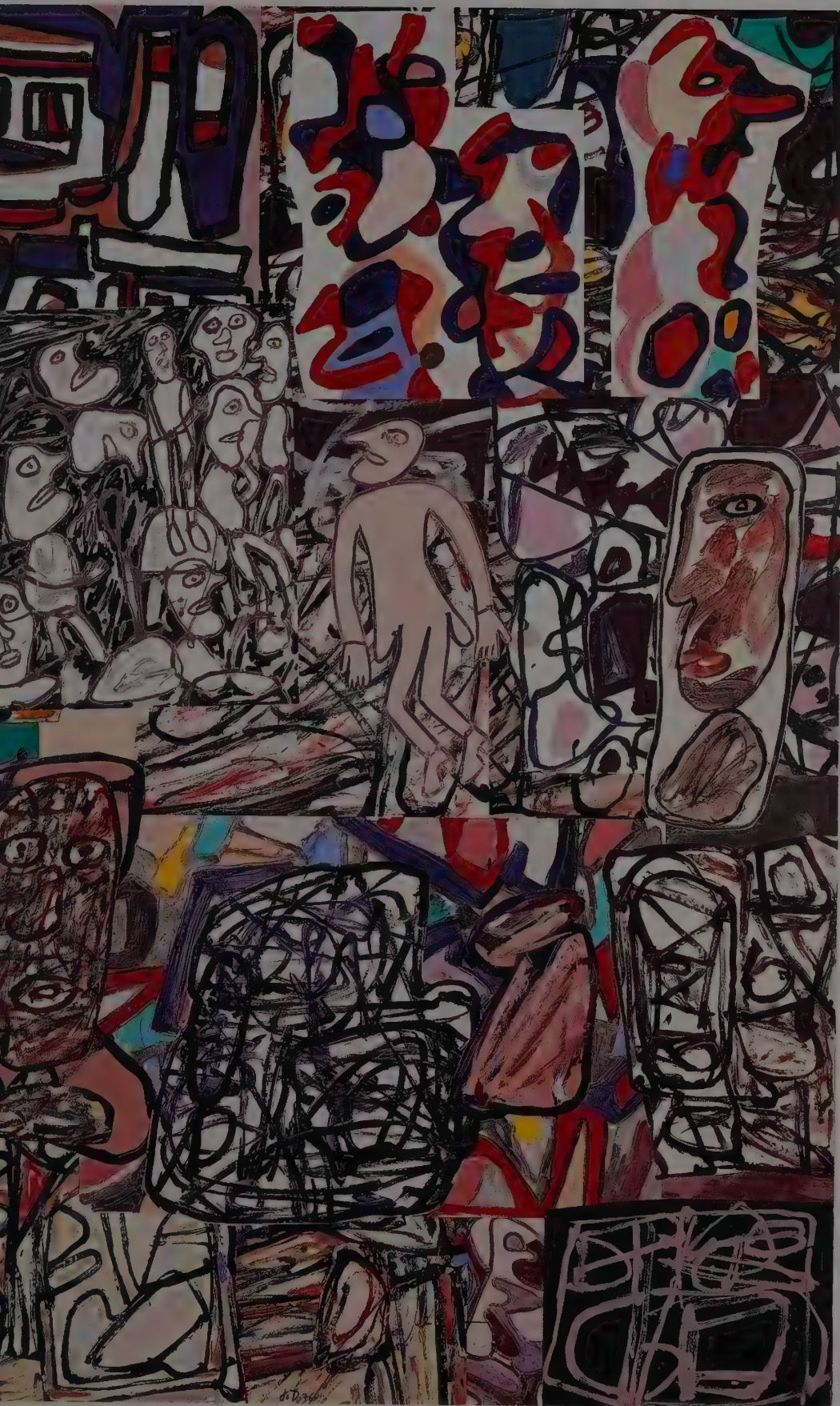


Jean Dubuffet  
*La Députation*. 1976  
Epoxy paint on polyurethane  
Height 283 cm









**Jean Dubuffet**  
*Le Fil des Jours*, 1976  
Mixed media  
248.5x360.5 cm.





100

**Jean Dubuffet**

*L'Habitant de l'Oasis. 1947*

Watercolor, pen & indian ink

18 x 26.5 cm.



**Jean Dubuffet**

*Train Arriere Autobus Gare Montparnasse. 1962*

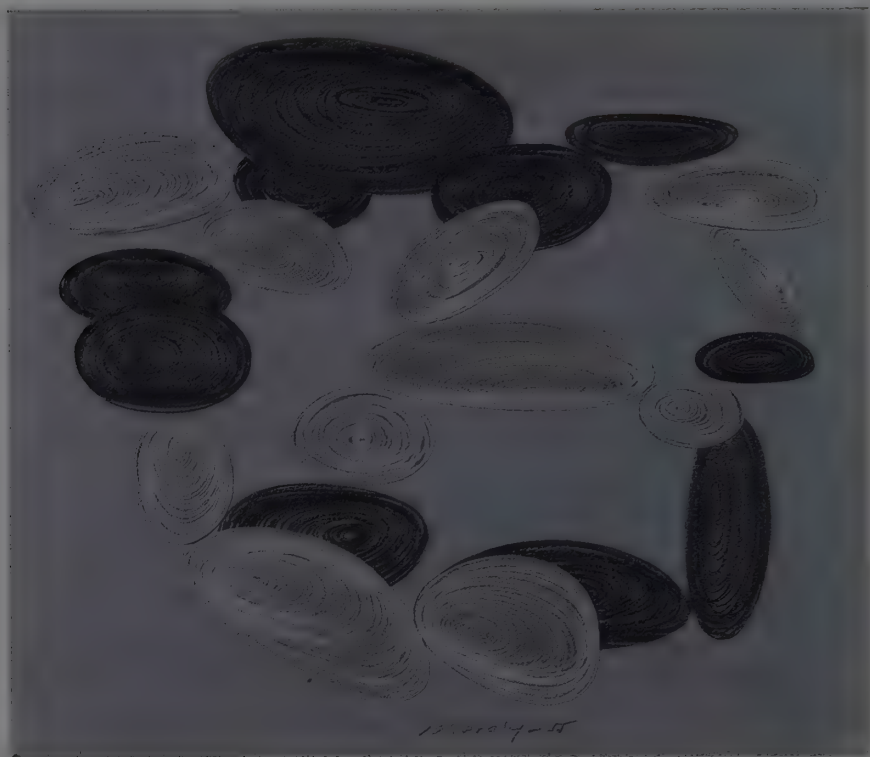
Pen & ink, gouache & pencil

50 x 66.5 cm.

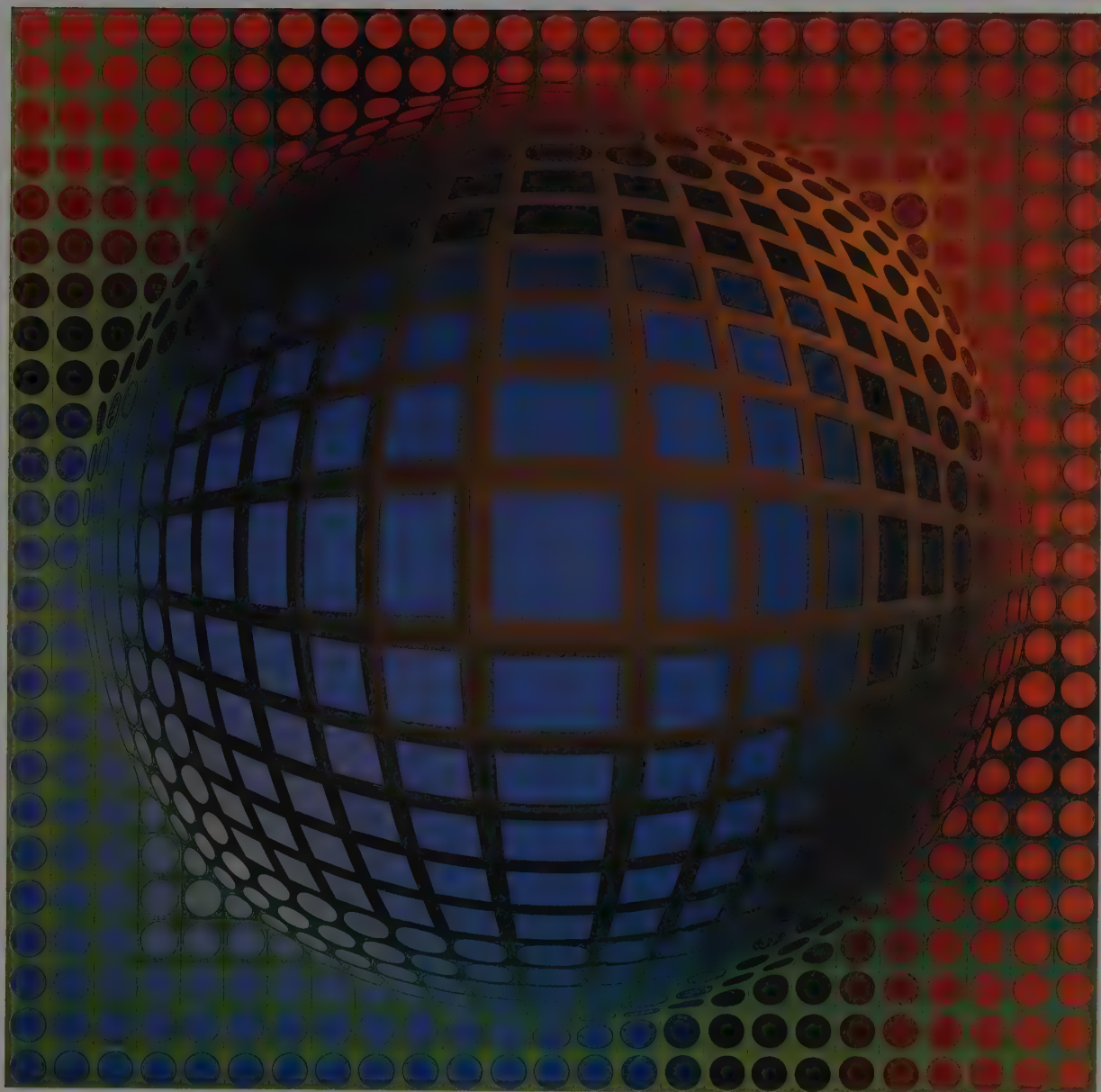




**Victor Vasarely**  
*Basilon 11*. 1951-8  
 Oil on canvas  
 65.5 x 60 cm.

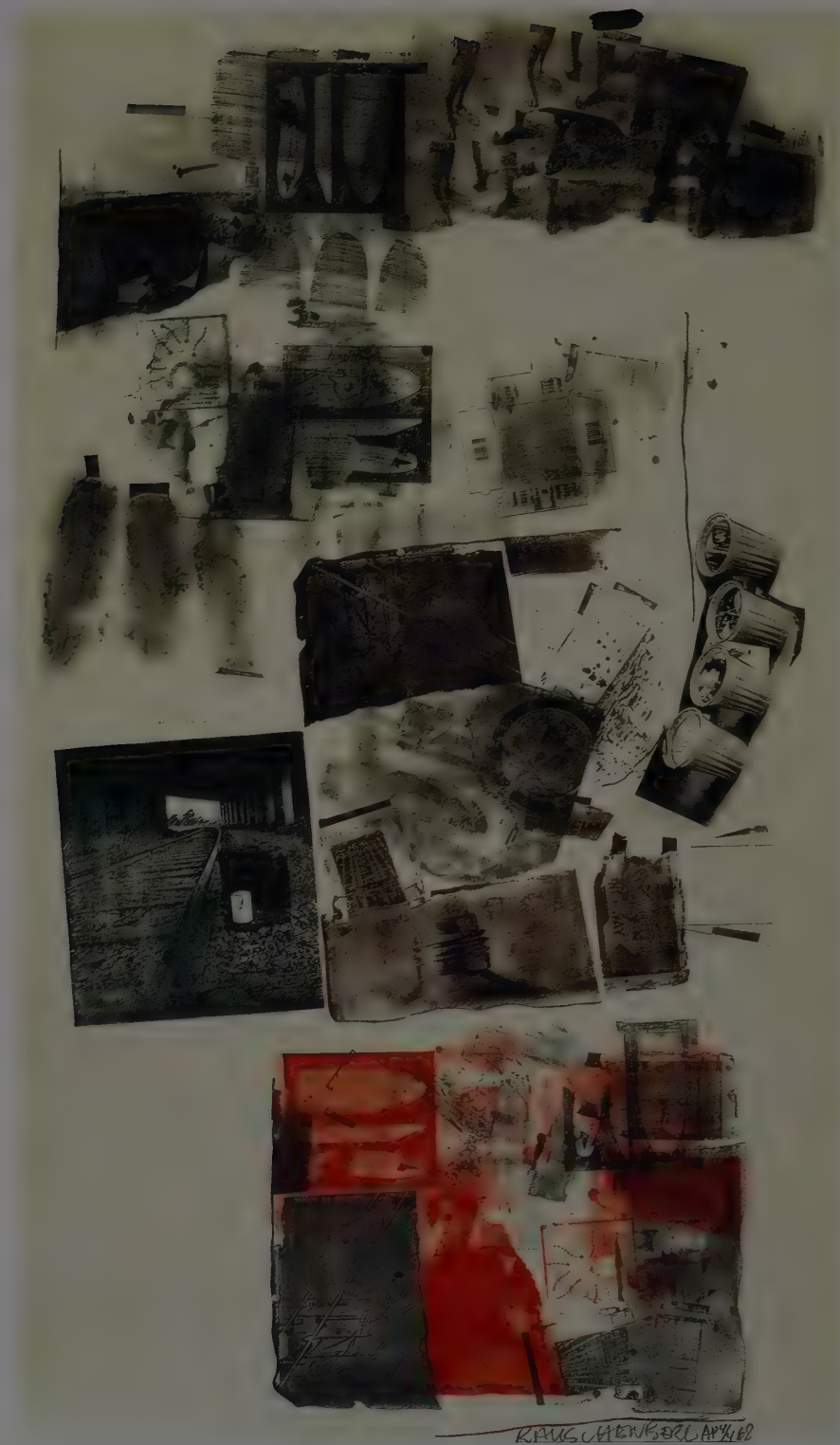


**Victor Vasarely**  
*Acturus II*. 1964-5  
 Acrylic on canvas  
 45 x 52 cm.

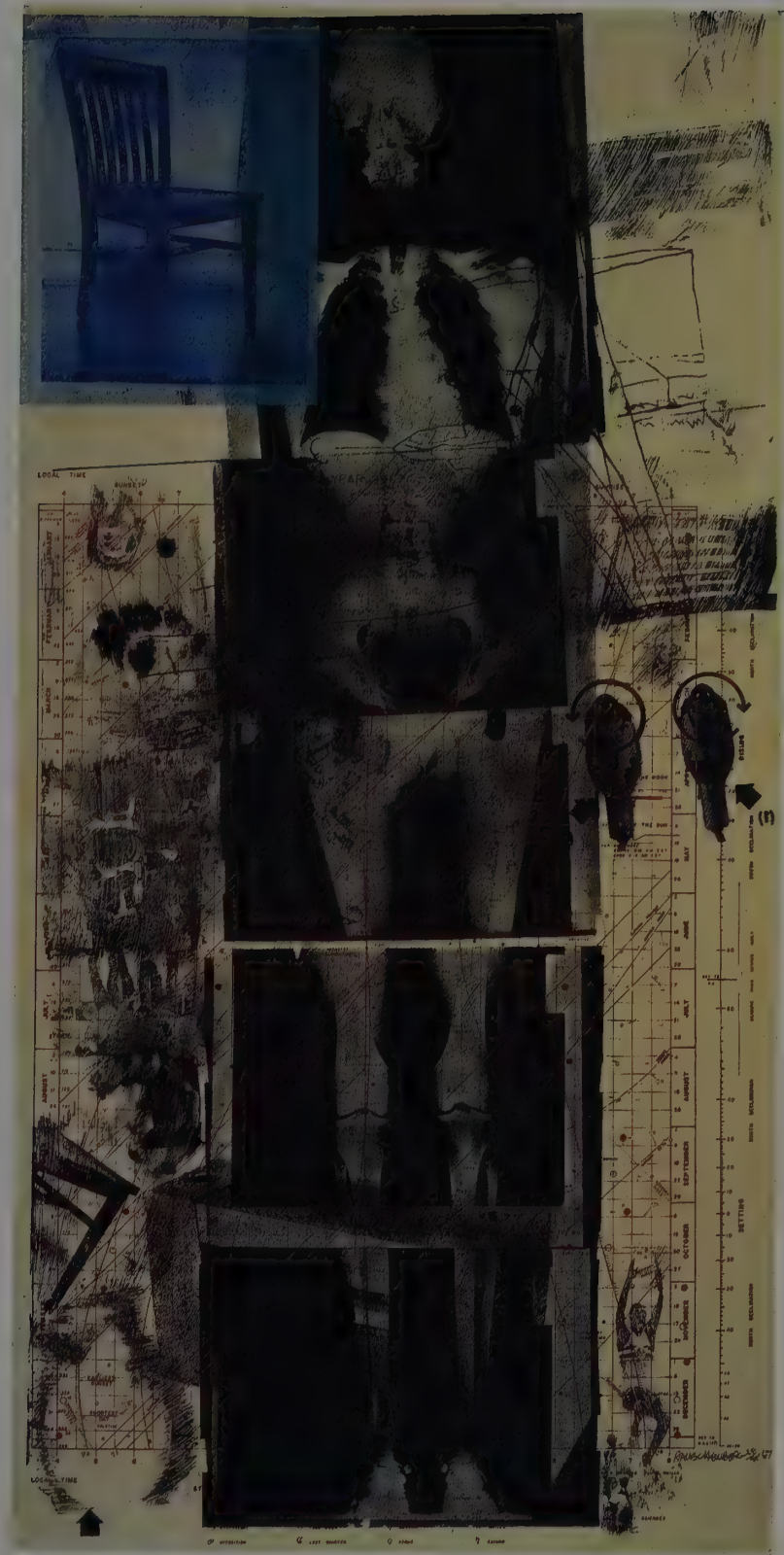


**Victor Vasarely**  
*"Vega- Sende". 1969-72*  
Oil on canvas  
200 x 200 cm.





**Robert Rauschenberg**  
*Water Stop*. 1968  
Lithograph  
136x78.5 cm.



**Robert Rauschenberg**  
*Booster*, 1967  
 Color lithograph & silkscreen  
 183.5 x 90 cm.





**Robert Rauschenberg**  
*Narcissus Convoy*. 1977  
Mixed media  
214 x 91.5 cm





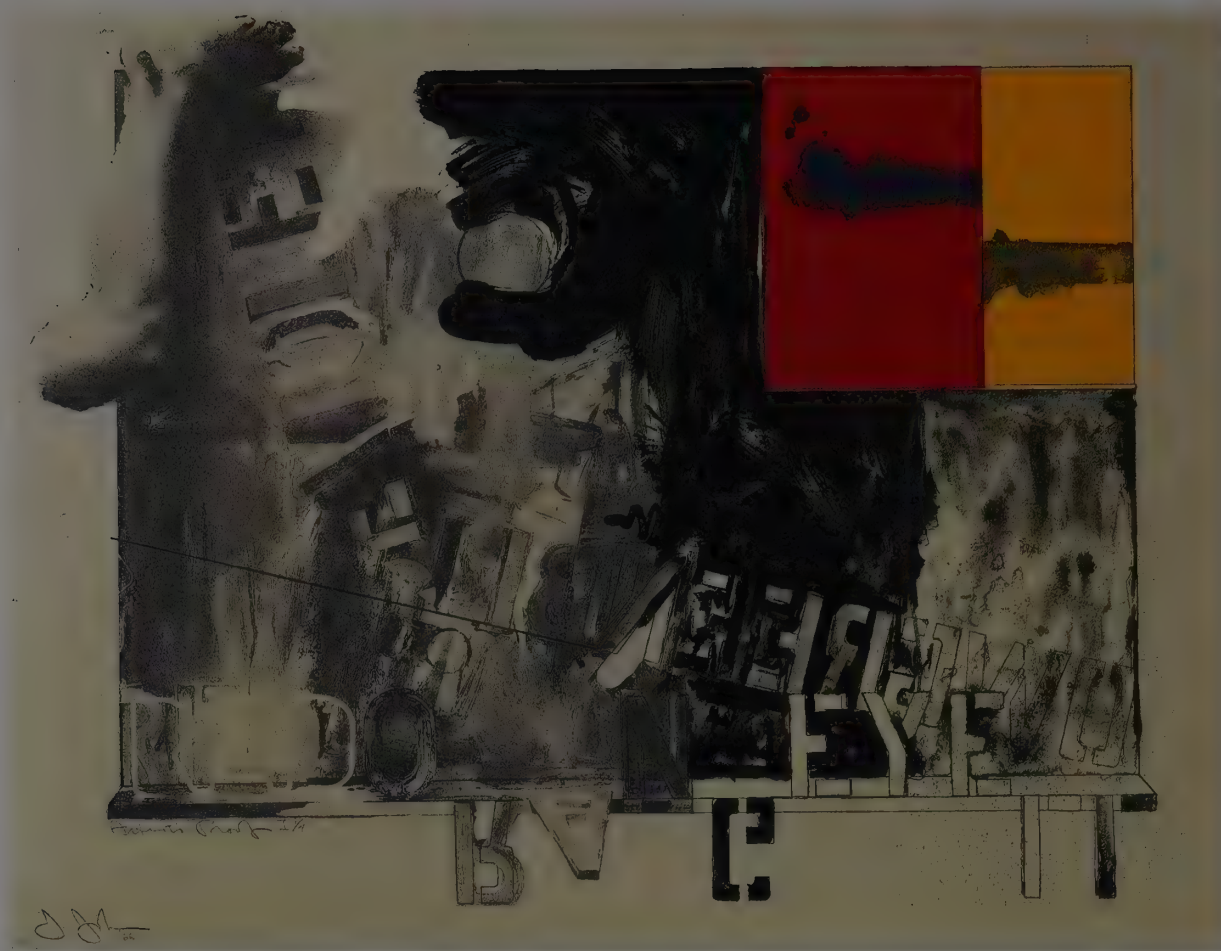


108  
**Jasper Jones**  
*Pinion*. 1963-1966  
Lithograph  
102 x 72 cm.



Jasper Jones  
*Decoy*, 1971  
Lithograph  
105 x 75 cm.





**Jasper Jones**  
*Passage 1*. 1966  
Lithograph  
70 x 91 cm.



**Jasper Jones**  
*Passage 2*. 1966  
Oil on canvas  
151.8 x 158.8 cm.





117  
**Richard Hamilton**  
*Interior*. 1964 - 1965  
Color silkscreen  
57 x 79 cm.



Larry Rivers  
*Stravinsky III*. 1966- 1967  
Lithograph  
70 x 103 cm.



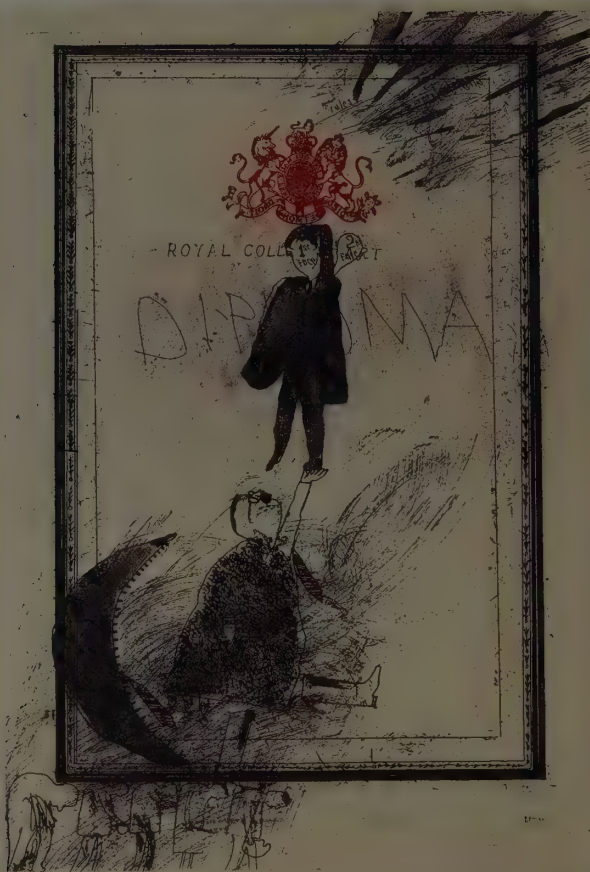


**Vincenzo Cesar**  
*Broc Bleu No. 90. 1971*  
Metal collage & paint on paper  
70 x 60 cm.

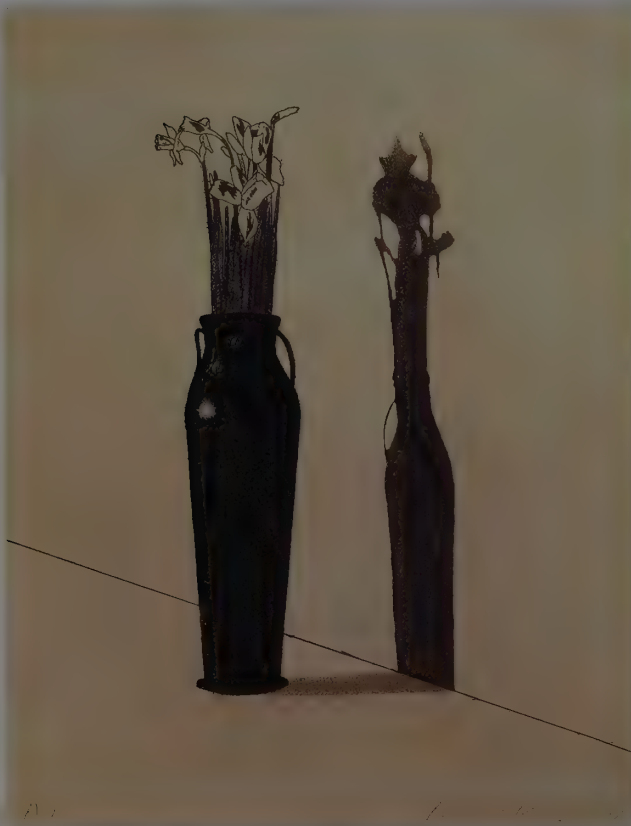


**Arman**  
*Le Coeur en Verre Vers*. 1969  
Resin & objects  
25x25x25 cm.





116  
**David Hockney**  
*Diploma*. 1962  
Color etching & aquatint  
43 x 30.5 cm.



117  
**David Hockney**  
*Vase & Flowers*. 1969  
Etching & aquatint  
74 x 57 cm.



**David Hockney**  
*Hollywood III*. 1965  
Colour lithograph  
77x56.5 cm.





162

123

**James Rosenquist**

*F-111, North, South, East, West. 1974*

Color lithograph

91x704 cm.







49/100

of Lichtenstein

119  
**Roy Lichtenstein**  
*Melody*. 1965  
Silkscreen  
76 x 61 cm.

THAT WAS THEIR MISTAKE -- BECAUSE IT GAVE  
ME MORE TARGETS THAN I COULD SHOOT AT---

NO. 4!  
ONE MORE  
TO MAKE  
ACE!

BRATTATA

Roy Lichtenstein  
*Brattata*, 1962  
Oil on canvas  
106.5 x 106.5





**Roy Lichtenstein**  
*Still Life*. 1974  
Lithograph  
93 x 130 cm.



**Roy Lichtenstein**  
*Roto Broil*. 1961  
Oil on canvas  
172.5 x 172.5 cm.







Robert Indiana  
Terre Haute. 1971  
Lithograph  
99 x 81 cm.

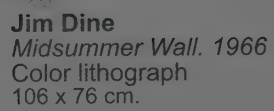


**Peter Phillips**  
*Motorpsycho/Go* 1962.  
Oil on canvas  
156 x 100 cm.



**Claes Oldenburg**  
*Tea Bag*, 1966  
Silkscreen & vacuum formed plastic  
98 x 69 cm.





**Jim Dine**  
*Midsummer Wall*. 1966  
Color lithograph  
106 x 76 cm.



**Jim Dine**  
*Self Portrait*. 1970  
Color lithograph  
151x101 cm.



**Bernard Cohen**  
*Things Seen. 1975 - 1977*  
Acrylic on canvas  
183 x 183 cm.





V-XXV

AVAM

Valerio Adami  
*Gandhi*, 1972  
Color serigraph  
75 x 60 cm.



**Andy Warhol**  
*Suicide (Purple Jumping Man)*, 1965  
Acrylic on canvas  
230 x 203 cm.



Andy Warhol  
*Portrait of Mao. No. 5. 1972*  
Silkscreen  
90 x 90 cm.





104  
**Andy Warhol**  
*American Indian Series. 1976*  
Acrylic on canvas  
127.3x 106.8 cm.



Andy Warhol  
*Mick Jagger*. 1973  
Lithograph  
111x73 cm.



**Ronald . B. Kitaj**  
*French Subjects. 1974*  
 Silkscreen & collage  
 99 x 64.5 cm.







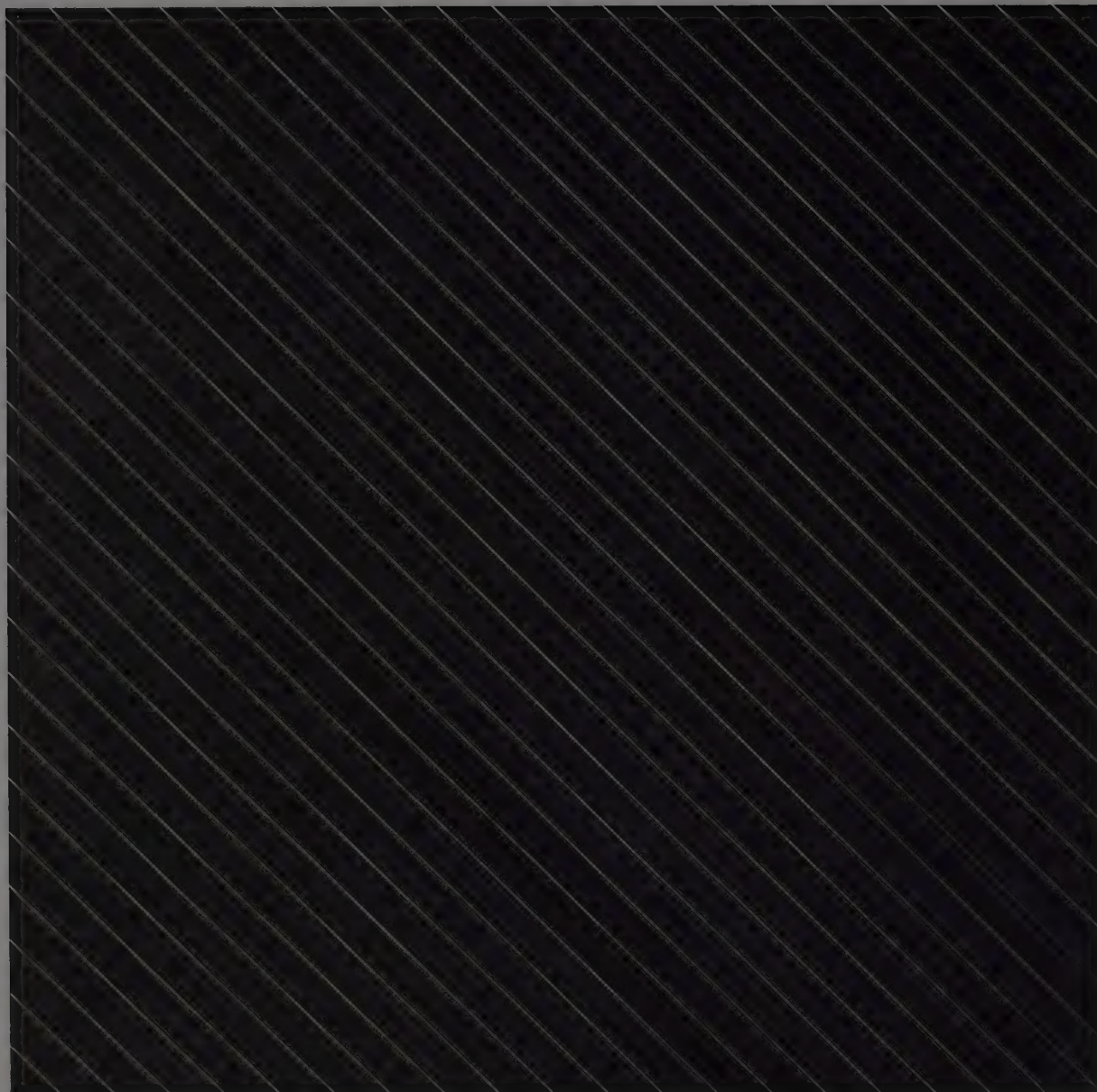
**Frank Stella**  
*Sinjerli Variations*. 1977  
Lithograph  
80 x 106 cm.





**Frank Stella**  
*Bermuda Petrel No. 10* . 1976  
Oil on Aluminum  
156.2 x 212.1 cm.





**Frank Stella**  
*Untitled, 1977*  
Oil on canvas  
195 x 195 cm.



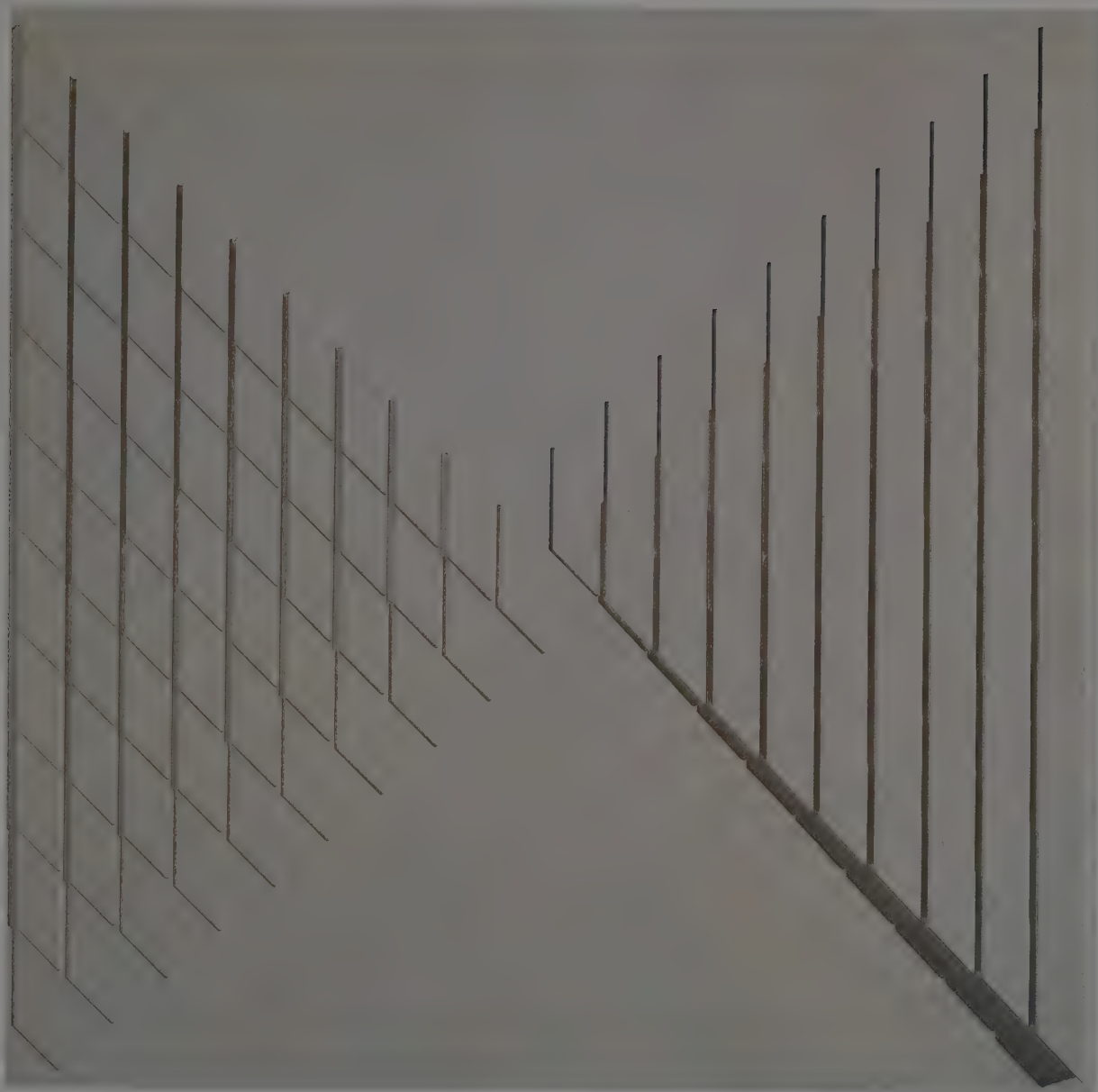
185

141  
**Agnes Martin**  
*Untitled. 1964*  
Oil on canvas  
183 x 183 cm.

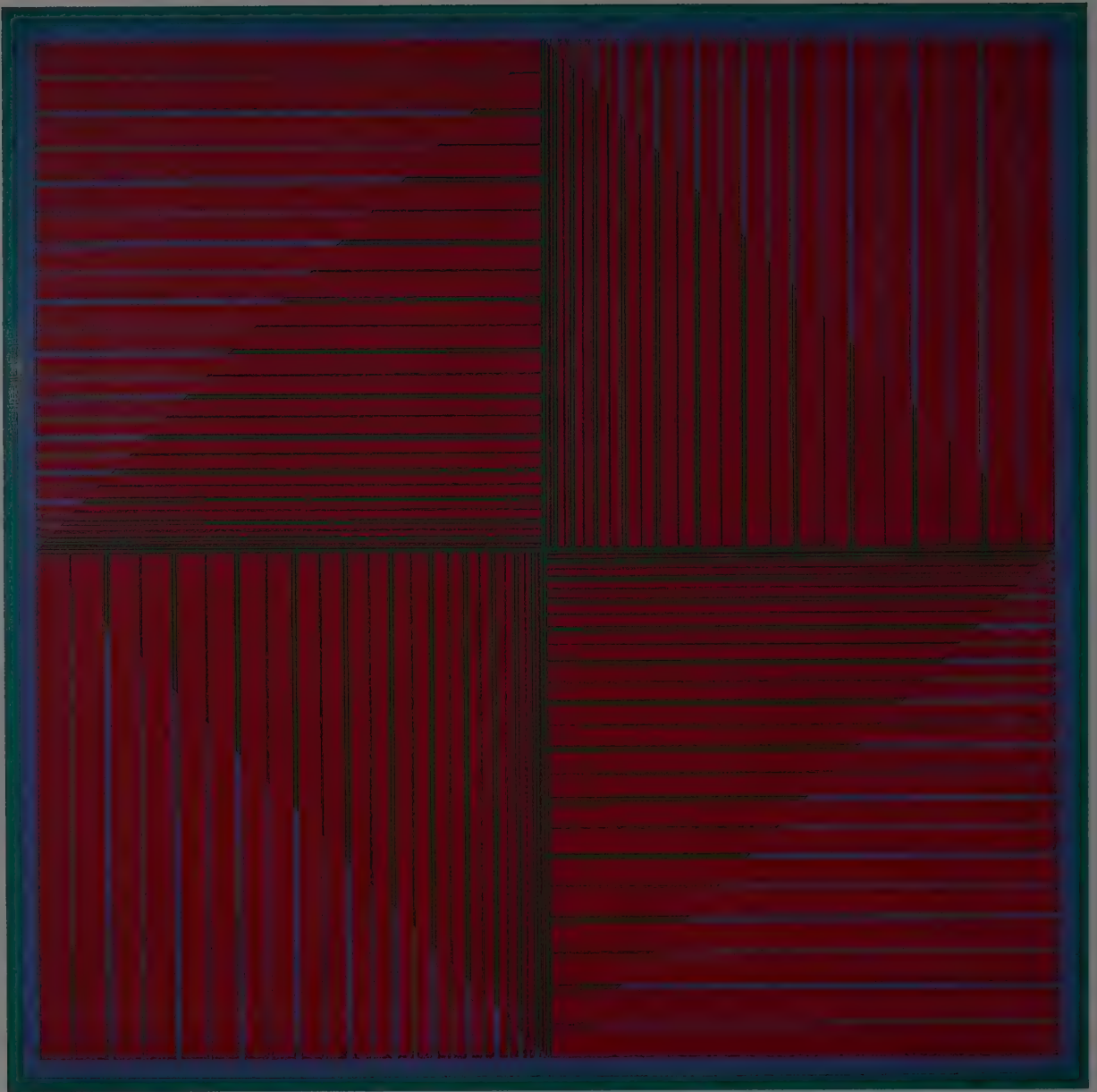


167  
**Ad Reinhardt**  
*732. Broadway. 1962*  
Oil on canvas  
155x155 cm.





143  
**Nedo M.E. Caracas**  
*Reversambite* 1949  
Oil on wood  
105 x 106 cm.

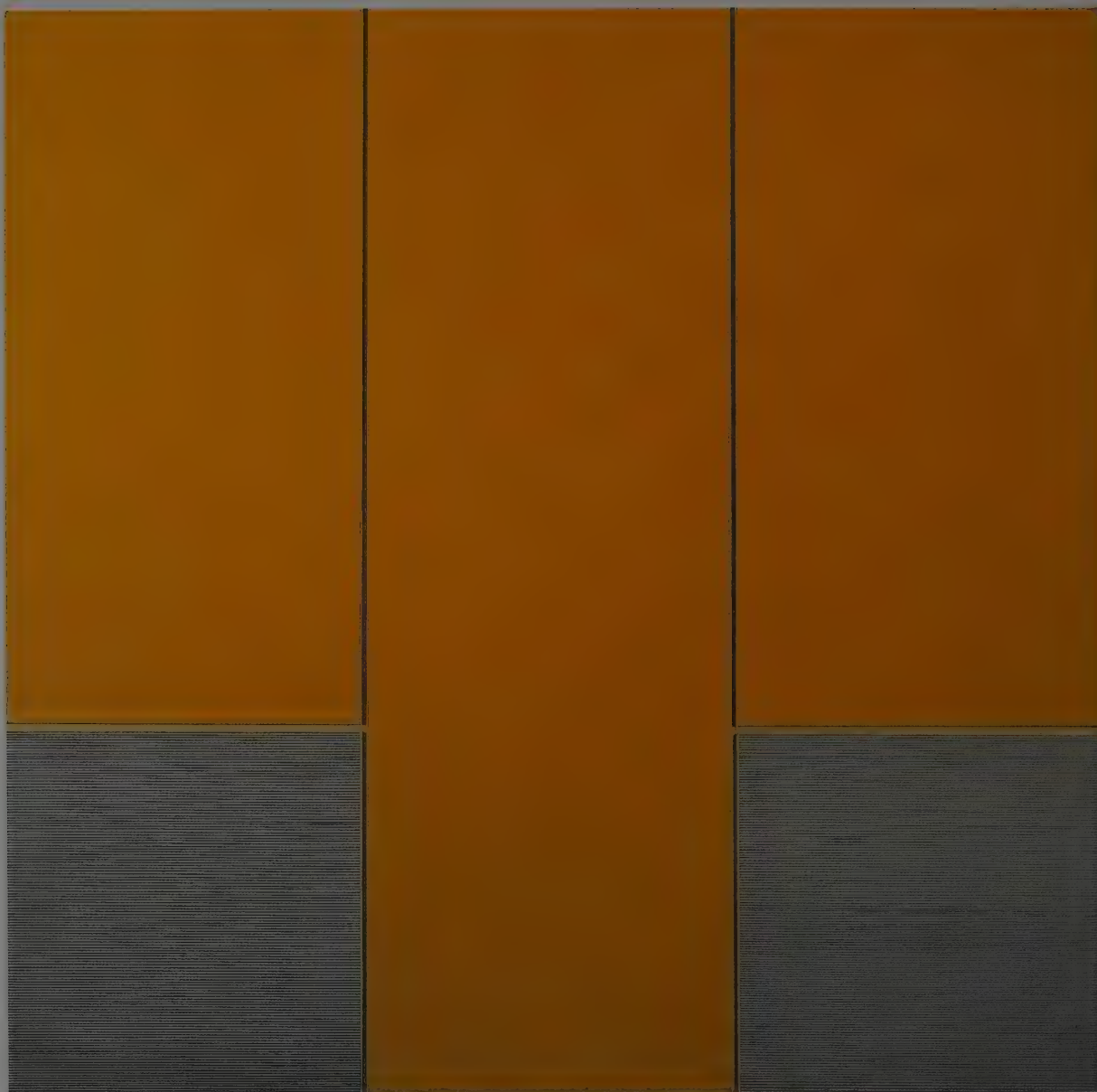


**Richard Anuszkiewicz**  
*Splitting the Red*. 1965  
Liquitex on board  
122 x 122 cm.



**Richard Smith**  
*Triple Cross Blue* 1977  
Acrylic on canvas  
73 x 73 cm.





**Jesus Raphael Soto**  
*Canada. 1967*  
Oil on hardboard, wire  
157 x 158 cm.

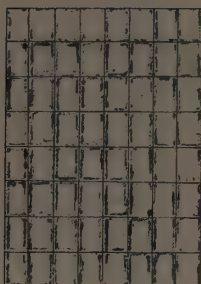


**Morris Louis**  
*No. 34. 1961*  
Acrylic on canvas  
206.5 x 143.5 cm.



**Robin Denny**  
*Travelling 5. 1976-1977*  
Oil and oil crayon on canvas  
214 x 183 cm.





**Brice Marden**  
*Untitled, 1974*  
 Gouache on paper  
 75.5 x 55 cm.



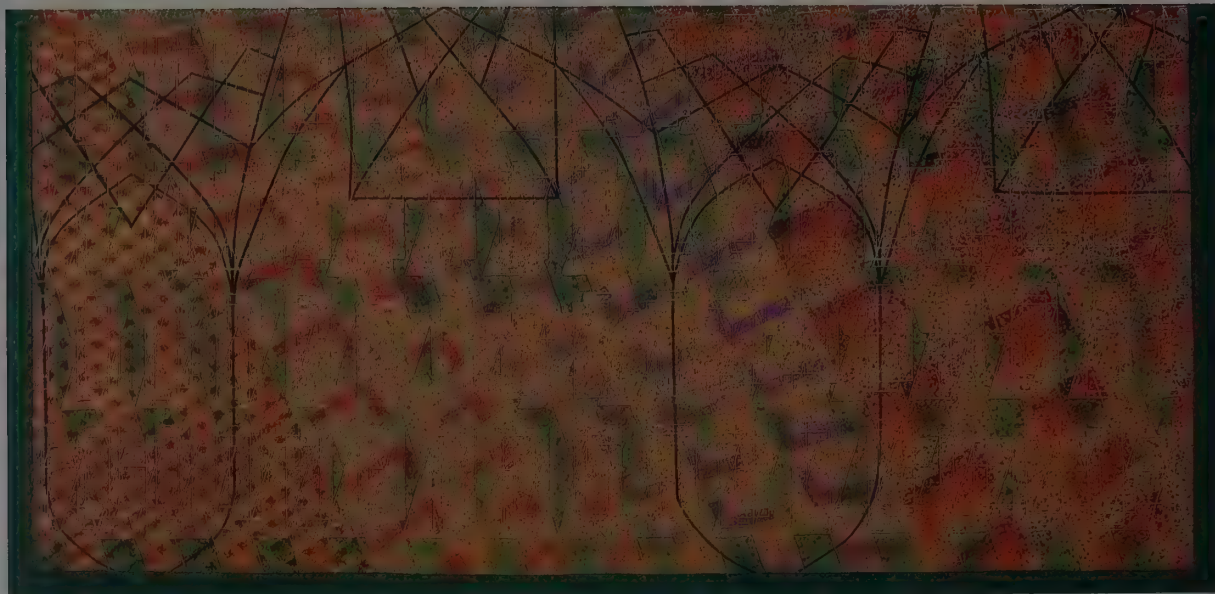
**Brice Marden**  
*Untitled, 1974*  
 Gouache on paper  
 75.5 x 55 cm.



**Paul Jenkins**  
*Phenomena Edwards Mirror*. 1975  
Acrylic on canvas  
195.5 x 396.5 cm.



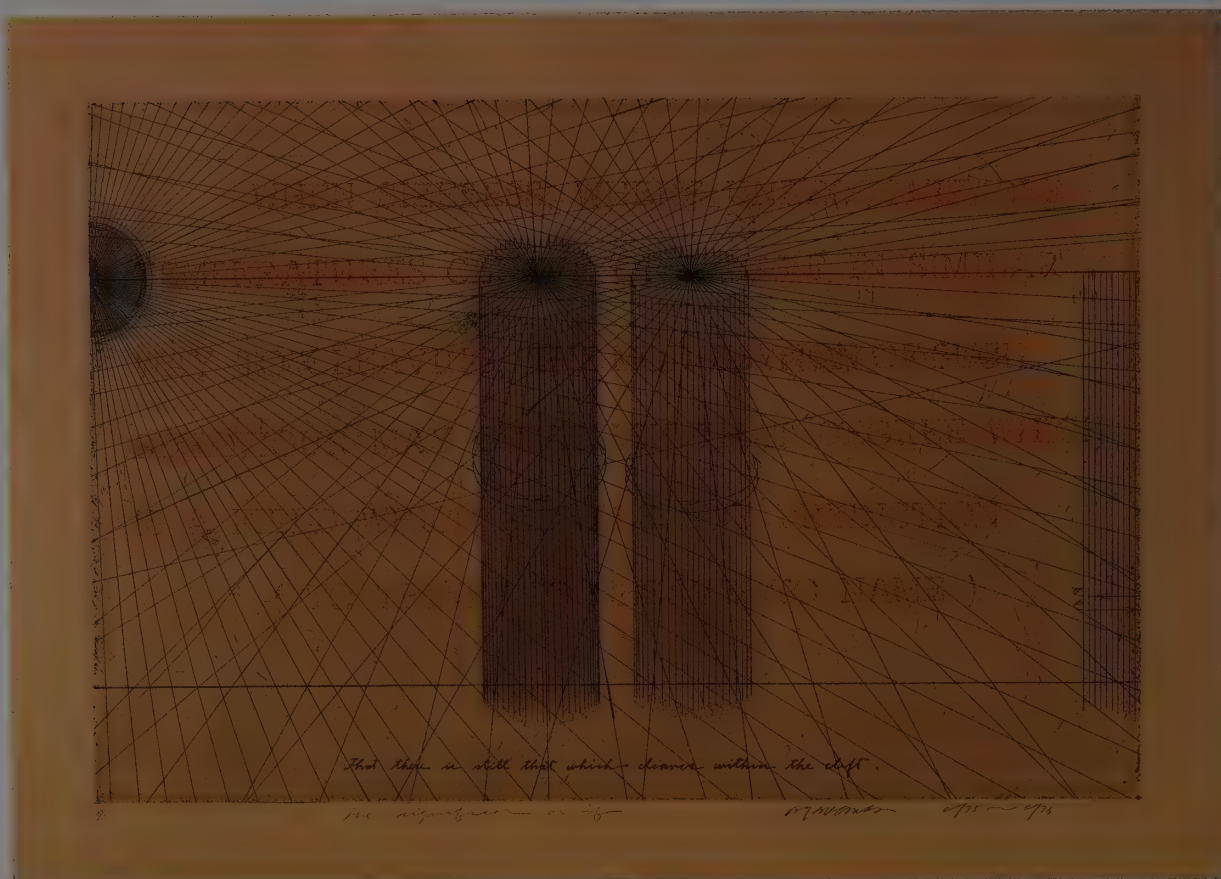




**Tony Robbin**  
*Untitled*, 1976  
Acrylic on canvas  
190 x 386 cm.



**Jacob Bill**  
*Geometric Abstract. 1970*  
Oil on canvas  
120 x 120 cm.



153

**Shusaku Arakawa**

*To Think to Cleave to Name. 1976*

Etching

75 x 97.5 cm.

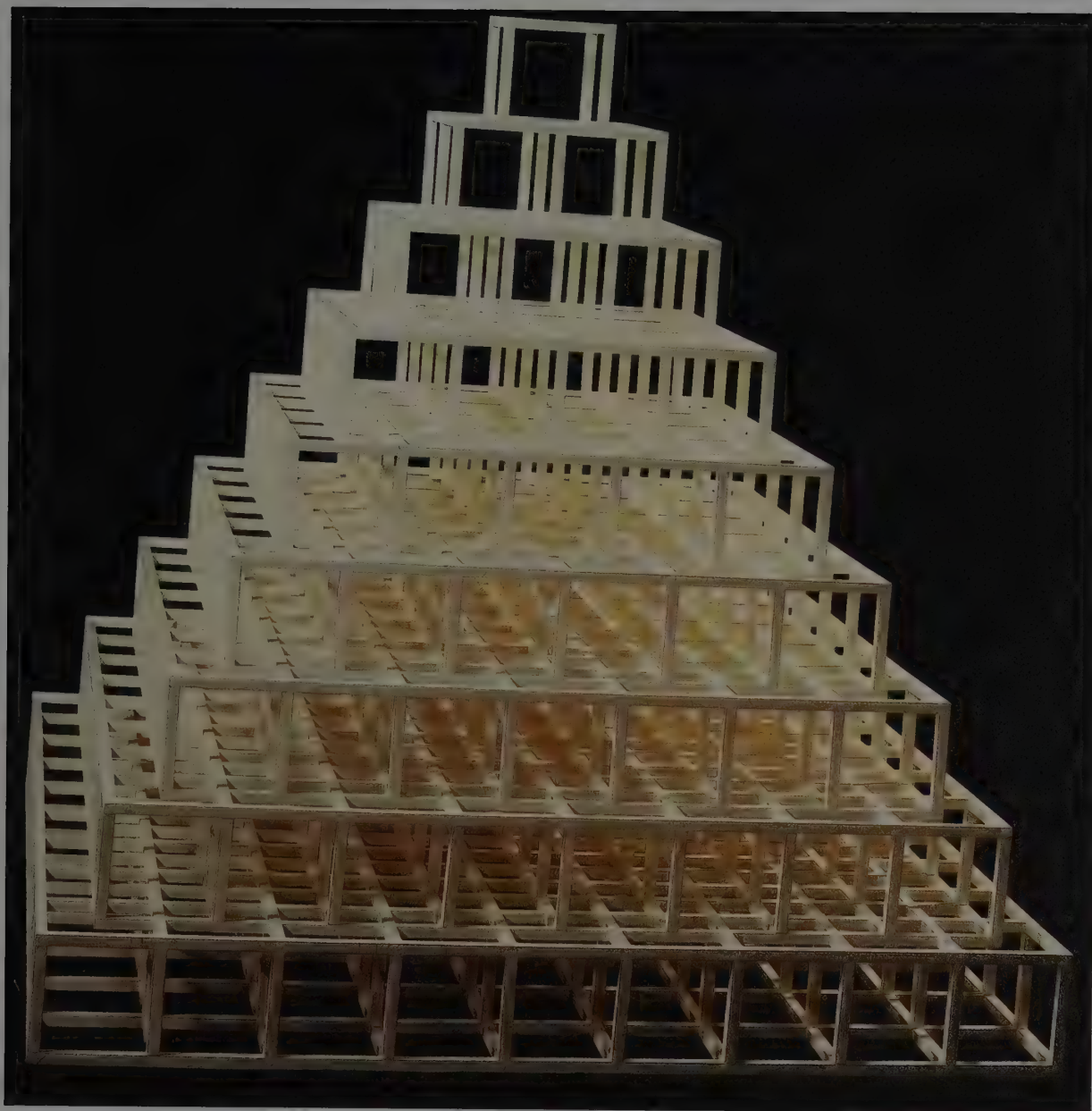




**Robert Morris**  
*Columns*. 1961-73  
Painted Aluminum, 2 columns  
243 / 8 x 61 x 61 cm.



Sol LeWitt  
*Cube Structure*. 1976  
Painted wood  
135x110x110 cm.



**Sol LeWitt**  
*Band of Line in Four Directions*, 1977  
Silkscreen  
110x110x110 cm.





**Donald Judd**  
*Untitled*, 1965  
Galvanized iron  
69 x 61 x 15.5 cm.



**Dan Flavin**  
*Untitled, 1966-71*  
Blue florescent light  
244 x244 cm.



© 1976

**Gilbert & George**  
*Mental 6*, 1976  
 Unique photo-work  
 16 panels, 246 x 206 cm.



**PUZ·ZLE** *verb* [**PUZ·ZLED** (-ld), **PUZ·ZLING**] 1 To confuse or perplex; mystify; to be perplexed or in doubt. 2 To ascertain or solve by investigation and study, as something perplexing: with *out*. 3 To make intricate; entangle. 4 To attempt to solve something perplexing: with *over*. See synonyms under **PERPLEX**.  
— *noun* 1 A thing difficult to understand or explain; perplexing problem; an enigma or problem; especially, something, as a toy, purposely arranged so as to require time, patience, and ingenuity to solve its intricacies. 2 The state of being puzzled; a quandary; perplexity.

Joseph Kosuth  
*Puzzol- Artasidea nr. Idea*, 1967  
Photographic blow-up on panel  
120x120 cm



**Javacheff Christo**  
*Scale Model of wrapped Reichstag. 1977*  
32x100x80 cm.



DUG OUT SAND (1969) / 3' x 19' / SHORELINE NEAR NEWARK, NEW JERSEY

*Mouth Feels*

*5/10*

*Dennis Oppenheim*

*1977*

Dennis Oppenheim  
Sand, 1977  
98 x 73 cm.





**Robert, Smithson**  
Rock Salt & Mirror 1968.76  
*8 pieces of mirror.*  
each 152 x 25 cm.



**Eduardo Chillida**  
*Homage to Pablo Neruda. 1974*  
Steel  
Height 168 cm.



101

**Robert Cottingham**

*Zukor's*. 1969

Oil on canvas

198.5 x 198.5 cm.





Don Eddy  
*Bumper Section VII*. 1970  
Acrylic on canvas  
167 x 121.5 cm.



**Duane Hanson**  
*Boxers*, 1970  
Polyester & fiberglass  
Height 178 cm.



**Chuck Close**  
*Keith*, 1972  
Mezzotint  
113 x 89 cm.





**Joan Salt**  
*Arrested Vehicle. 1970*  
Acrylic on canvas  
135 x 197 cm.



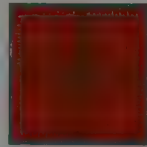




175  
Adami, Valerio  
*Gandhi.*



188  
Anuszkiewicz, Richard  
*Splitting the Red.*



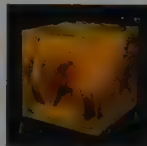
198  
Arakawa, Shusaku  
*To Think to Cleave to Name.*



92  
Arp, Jean  
*Composition abstrait.*



159  
Arman  
*Le Coeur en Verre Vers.*



136  
Bacon, Francis  
*Reclining Man with Sculpture.*



138, 139  
Bacon, Francis  
*Two Figures Lying on a Bed with Attendant.*



74  
Beckmann, Max  
*Self-portrait.*



197  
Bill, Jacob  
*Geometric Abstract.*



134  
Bill, Max  
*Rhythmus in Raum.*

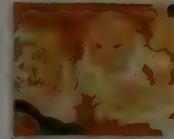




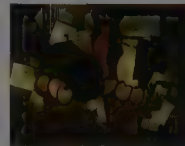
79  
**Boccioni, Umberto**  
*The Unique Forms of Continuity in Space.*



41  
**Bonnard, Pierre**  
*Femme au Parapluie from Album de la Revue Blanche.*



41  
**Bonnard, Pierre**  
*Scene de Famille.*



60,61  
**Braque, Georges**  
*Guitare, Fruits et Pichet.*



59  
**Braque, Georges**  
*Hymen.*



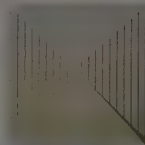
122  
**Calder, Alexander**  
*The Orange Fish.*



123  
**Calder, Alexander**  
*Prickly Pear.*



124  
**Calder, Alexander**  
*Le Turban.*



187  
**Caracas, Nedo M.E.**  
*Reversambite*



40  
**Cassatt, Mary**  
*Peasant Mother & Child.*



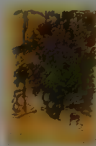
158  
Cesar, Vincenzo  
*Broc bleu No.*



94  
Chagall, Marc  
*Family with Cock.*



95  
Chagall, Marc  
*The Red Bouquet.*



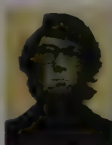
209  
Chillida, Eduardo  
*Homage to Pablo Neruda.*



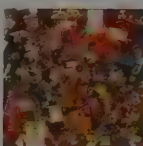
206  
Christo-Javacheff  
*Scale Model of wrapped Reichstag.*



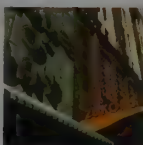
213  
Close, Chuck  
*Keith.*



174  
Cohen, Bernard  
*Things Seen.*



210  
Cottingham, Robert  
*Zukor's.*



85  
Dali, Salvador  
*The Dream.*



73  
Davis, Stuart  
*Hôtel de France.*





36  
Degas, Edgar  
*D'Anseurs Sortant de Vestiaire.*



63  
Delaunay, Robert  
*La Fenêtre sur la ville.*



192  
Denny, Robin  
*Travelling 5*



43  
De Segonzac, Andre Dunoyer  
*Soupière de Mousliers.*



172  
Dine, Jim  
*Midsummer Wav.*



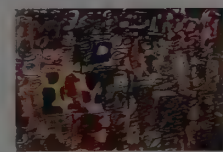
173  
Dine, Jim  
*Self Portrait.*



140, 141  
Dubuffet, Jean  
*La Deputation.*



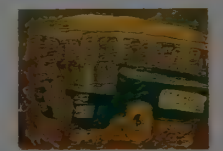
142, 143  
Dubuffet, Jean  
*Le fil des jours.*



144  
Dubuffet, Jean  
*L'Habitant de Cass.*



145  
Dubuffet, Jean  
*Train arriere autobus gare montparnasse*



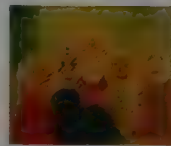
84  
Duchamp, Marcel  
*Study for "The large Glass"*



211  
Eddy, Don  
*Bumper Section VII*



66  
Ensor, James  
*Mariage des Masques*



67  
Ensor, James  
*The Cathedral- First Plate*



67  
Ensor, James  
*L'entrée du Christ à Bruxelles*



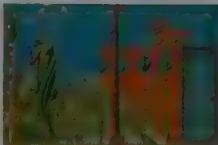
80  
Ernst, Max  
*Moonmad*



81  
Ernst, Max  
*Le Capricorne*



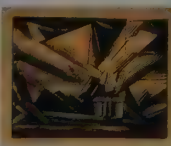
82.83  
Ernst, Max  
*Histoire Naturelle*



116  
Fautrier, Jean  
*Horizontales*



62  
Feininger, Lyonel  
*Vill am Strande.4*





203  
Flavin, Dan  
*Untitled*



28, 29  
Gauguin, Paul  
*Nature morte à Estampe Japonaise*



125  
Giacometti, Alberto  
*Yanaihara*



126  
Giacometti, Alberto  
*Walking Man I*



127  
Giacometti, Alberto  
*Standing Woman I*



128  
Giacometti, Alberto  
*Grand Buste*



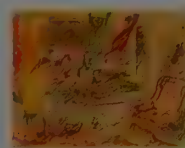
129  
Giacometti, Alberto  
*La cage*



108  
Gottlieb, Adolf  
*Black & Black*



71  
Grosz, George  
*The Unexpected Guest*



204  
Gilbert & George  
*Unique photo-work*





156  
Hamilton, Richard  
*Interior*



212  
Hanson, Duane  
*Boxers*



117  
Hartung, Hans  
*T 1973 E 13*



160  
Hockney, David  
*Diploma*



160  
Hockney, David  
*Vase & Flowers*



161  
Hockney, David  
*Hollywood III*



72  
Hopper, Edward  
*East Side Interior*



168  
Indiana, Robert  
*Figure No. 5*



169  
Indiana, Robert  
*Terre Haute*



194, 195  
Jenkins, Poul  
*Phenomena Edwards Mirror*



181  
Johnson, Douglas  
*The Shield of Achilles.*



152  
Jones, Jasper  
*Pinion.*



153  
Jones, Jasper  
*Decoy.*



154  
Jones, Jasper  
*Passage I.*



155  
Jones, Jasper  
*Passage 2.*



202  
Judd, Donald  
*Untitled.*



98,99  
Kandinsky, Wassily  
*Tensions Claires.*



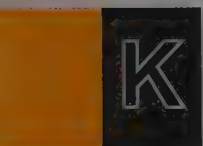
180  
Kitaj, Ronald.B.  
*French Subjects.*



70  
Klee, Paul  
*Komiker.*



102  
Kline, Franz  
*Untitled.*



100  
Kooning, Willem de  
*Light in August*



205  
Kosuth, Joseph  
*Puzzle: Aristotle as 1000*



50  
Kupka, Frantisek  
*Study from Mechanistic Series*



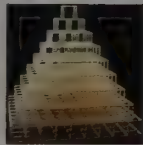
64  
L'éger, Fernand  
*Paysage*



200  
Lewitt, Sol  
*Cube Structure*



201  
Lewitt, Sol  
*Wall of Life in Four Directions*



164  
Lichtenstein, Roy  
*Melody*



165  
Lichtenstein, Roy  
*Brattata*



166  
Lichtenstein, Roy  
*Still Life*



167  
Lichtenstein, Roy  
*Roto Broil*







191  
**Louis, Morris**  
*No. 34.*



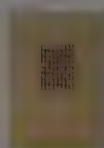
86  
**Magritte, René**  
*Le Therapeute.*



87  
**Magritte, René**  
*Le chemin du Ciel.*



193  
**Marden, Brice**  
*Untitled.*



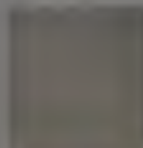
193  
**Marden, Brice**  
*Untitled.*



78  
**Marini, Marino**  
*Horse & Rider.*



185  
**Martin, Agnes**  
*Untitled.*



42  
**Matisse, Henri**  
*Persane, Retour de Tahiti.*



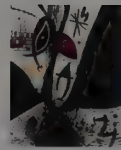
88  
**Miro, Joan**  
*Trace sur la paroi V.*



89  
**Miro, Joan**  
*Le Matador.*



90  
**Miro, Joan**  
*Oiseaux des grottes.*



26,27  
**Monet, Claude**  
*Environs de Giverny.*



130  
**Moore, Henry**  
*Oval with Points.*



131  
**Moore, Henry**  
*Two - Pieces Reclining Figure: Arched leg.*



132, 133  
**Moore, Henry**  
*Three - Pieces Reclining Figure*



72  
**Morandi, Giorgio**  
*Natura Morta con il Panneggio a Sinistra.*



199  
**Morris, Robert**  
*Columns.*



110, 111  
**Motherwell, Robert**  
*Untitled.*



68  
**Munch, Edvard**  
*Self- Portrait.*



118, 119  
**Nicholson, Ben**  
*Sirius March.*



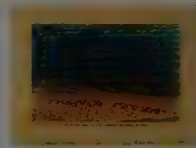
69  
Nolde, Emil  
*Self-Portrait.*



171  
Oldenburg, Claes  
*Tea Bag.*



207  
Oppenheim, Dennis  
*Sand.*



170  
Phillips, Peter  
*Motorpsycho/Go*



48  
Picasso, Pablo  
*Fenêtre Ouverte sur La Rue de Penthievre*



50  
Picasso, Pablo  
*La Femme qui pleure.*



51  
Picasso, Pablo  
*La Femme qui pleure II.*



52,53  
Picasso, Pablo  
*La Painter et son Modèle.*



54  
Picasso, Pablo  
*Portrait de Femme II.*



55  
Picasso, Pablo  
*Jacqueline lisant.*





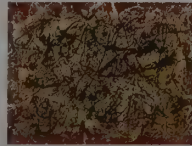
56  
Picasso, Pablo  
*Baboon & Young.*



30,31  
Pissarro, Camille  
*Les Maisons de Knocke, Belgique.*



103,104,105  
Pollock, Jackson  
*Mural on Indian Red Ground.*



135  
Pomodoro, Arnaldo  
*Untitled.*



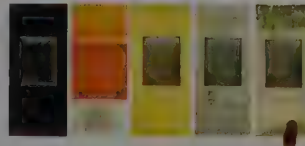
148  
Rauschenberg, Robert  
*Booster.*



149  
Rauschenberg, Robert  
*Water Stop.*



150,151  
Rauschenberg, Robert  
*Nargissus Convoy.*



186  
Reinhardt, Ad  
*732. Broadway.*



93  
Ray, Man  
*The Last Object.*



113  
Riopelle, Jean- Paul  
*Baubess 11.*



96  
**Rivera, Diego**  
*Zapata.*



157  
**Rivers, Larry**  
*Stravinsky III.*



196  
**Robbin, Tony**  
*Untitled.*



39  
**Rodin, Auguste**  
*Henry Becque.*



162.163  
**Rosenquist, James**  
*F-111, North, South, East, West.*



106  
**Rothko, Mark**  
*No. 2.*



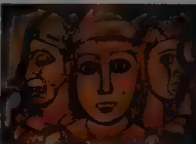
107  
**Rothko, Mark**  
*Sienna, Orange & Black on Dark Brown.*



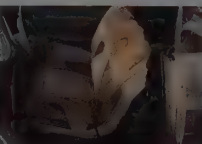
75  
**Rouault, Georges**  
*Clown.*



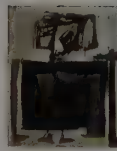
76,77  
**Rouault, Georges**  
*Trio (Cirque).*



214  
**Salt, Joan**  
*Arrested Vehicle.*



115  
Saura, Antonio  
*Figure.*



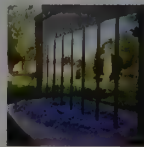
97  
Siqueiros, David Alfaro  
*Two Figures*



189  
Smith, Richard  
*Triple Cross Blue*



208  
Smithson, Robert  
*Salt & Mirror*



190  
Soto, Jesus Raphael  
*Canada.*



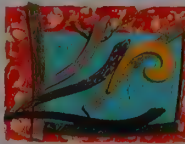
114  
Soulages, Pierre  
*Composition.*



182  
Stella, Frank  
*Sinjerli Variations.*



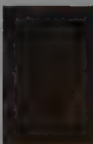
183  
Stella, Frank  
*Bermuda Petrel no. 10*



184  
Stella, Frank  
*Untitled.*



120  
Tapiés, Antoni  
*calligraphy.*

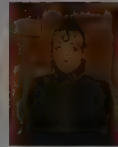




109  
Tobey, Mark  
*Cloud.*



32  
Lautrec, Henri de Toulouse  
*Fille ■ l'Accroche- Coeur.*



34  
Lautrec, Henri de Toulouse  
*Le Jockey.*



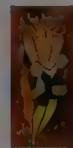
34  
Lautrec, Henri de Toulouse  
*Fantaisie de Carnaval from Album de la Revue Blanche.*



121  
Twombly, Cy  
*Untitled.*



46  
Valtat, Louis  
*Vase de Fleurs*



47  
Van de Velde, Henry  
*Tropon.*



44  
Van Dongen, Kees  
*Trinidad Fernandez.*



38  
Van Gogh, Vincent  
*Worn out: At Eternity's Gate.*



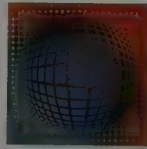
146  
Vasarely, Victor  
*Basilon 11.*



146  
Vasarely, Victor  
*Acturus II.*



147  
Vasarely, Victor  
*"Vega- Sende".*



36,37  
Vuillard, Edouard  
*L'entrée de la Ville.*



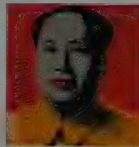
40  
Vuillard, Edouard  
*Le Parc*



176  
Warhol, Andy  
*Suicide (Purple Jumping Man).*



177  
Warhol, Andy  
*Portrait of Mao. No.5*



178  
Warhol, Andy  
*American Indian Series.*



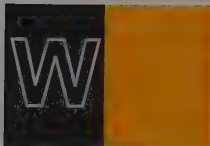
179  
Warhol, Andy  
*Mick Jagger.*



73  
Whistler, James A. Mc Neil  
*The Lime Burner.*



112  
Winter, Fritz  
*Kommendes (Approaching).*



















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